

# Awards in the Visual Arts 4

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# Awards in the Visual Arts 4





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\_\_\_\_\_ *an exhibition of works by recipients of the fourth annual Awards in the Visual Arts* \_\_\_\_\_

Bert Brouwer

John Buck

JoAnne Carson

Peter Charles

Don Cooper

James Croak

Sidney Goodman

Jon Imber

Luis Jimenez

Ana Mendieta

*11 May through 23 June 1985*

**Albright-Knox Art Gallery**

*Buffalo, New York*

*2 August through 29 September 1985*

**Southeastern Center for Contemporary Art**

*Winston-Salem, North Carolina*

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**University of Pennsylvania**

*Philadelphia, Pennsylvania*

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# Preface

Awards in the Visual Arts (AVA) is an annual act of admiration and respect for American artists from coast to coast. AVA looks to do no more or no less than honor the achievement and talent of individual artists throughout the country where they work and live.

There is a tremendous land mass between New York and Los Angeles wherein can be found hundreds of artists worthy of significant recognition. Opportunities, support, recognition, and exposure run from non-existent at the low end to fairly good. However, the interior of the country can point to few powerbrokers, little major patronage, a very small number of important collectors, and countless commercial galleries running from good to very poor. That's the bad news.

The good news is that artists are hanging tough and the good ones are in for the long run whatever it takes. And there are signs that ground is being gained, when a talent like John Buck can grow and develop in Montana and Luis Jimenez's voice is being heard nationally from literally the desert of New Mexico. Opportunities are there, and in increasing numbers. They are, as they have always been, for the talented and the steadfast.

Museums, art centers, artists' spaces and ICAs are gaining credibility for their contemporary exhibition programs. They are expanding their facilities, and offering more exhibitions to young and mid-career artists—beyond the established artists categorized as “super stars”. Enlightened corporations are entering the field daily as sponsors and collectors of contemporary art. And most important of all, the public at large is showing more interest in contemporary art in significantly increasing numbers.

A recent survey indicated that over 21 percent of the population in this country visited a visual arts institution last year. That is really quite amazing and we should all take serious note of it.

Our machine-oriented system is giving way to a growing information-centered system; social and technological changes are already at work. The economy is becoming increasingly based on information, ideas, and the provision of services. Art institutions, as advocates for artists and their art, need to keep pace with and contribute to this increased public interest and desire for information about American contemporary art and the remarkable people who make it.

Beyond offering the public more and better information concerning the art we exhibit in our

exhibition facilities, we need to bring the artists and public together with more frequency. The public needs to know that artists are hard-working, responsible citizens who have the same problems and needs that we all have; i.e., how to pay their bills, feed a growing family, and succeed in their chosen field.

AVA is sponsored by a consortium comprised of The Equitable Life Assurance Society of the United States, The Rockefeller Foundation, and the National Endowment for the Arts. The program was founded and is administered by the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina.

AVA has been fortunate to have the involvement of many people with a vision and an understanding of what artists' needs are. I attribute much of AVA's success to these participants in particular: David H. Harris, executive vice president and chief of staff of The Equitable Life Assurance Society of the United States; Howard Klein, deputy director of Arts and Humanities of The Rockefeller Foundation; Hugh Southern, deputy chairman for programs of the National Endowment for the Arts; Noel L. Dunn, chairman of the AVA Executive Committee and the late Nancy Hanks, former

chairman of the National Endowment for the Arts.

I wish also, to express our deep appreciation to Douglas Schultz, director of the Albright-Knox Art Gallery, and to Janet Kardon, director of the Institute of Contemporary Art of the University of Pennsylvania. Both responded with enthusiasm to the invitation to participate in the exhibition tour of this year's AVA recipients. A special thanks to Virginia Rutter, the AVA special assistant to the director; Vicki Kopf, SECCA's chief curator, and Lee Hansley, SECCA's associate curator, who were assigned the task of coordinating the exhibition and designing and editing the AVA 4 catalogue.

To the national network of 100 AVA nominators across the country, thank you for your expertise and knowledge of the artists in your areas. And to the AVA 4 national jury – Patricia Fuller, Richard Koshalek, Douglas Schultz, Lowery Sims, and John Yau – our appreciation for a job well done. A very special thank you to the nominated artists throughout the country who submitted slides of their work for consideration for this year's AVA awards.

Ted Potter, Director  
Awards in the Visual Arts Program



# Essay

## The human figure: present and/or accounted for

By Peter Frank

A camel, goes the canard, is a horse designed by a committee. In their meddlesome, compromise-ridden ways committees are all too likely to transform even the best of concepts into grossly misbegotten realities. This might seem an awfully unkind way to begin a discussion of what the fourth annual Awards in the Visual Arts hath wrought. But it in fact praises the AVA committee with faint damnation. This panel has underscored the unfortunate rule by excepting itself completely from it. The panel has achieved a selection remarkable for its overriding thematic unity, even while maintaining the stylistic diversity we expect from such a show. Normally, committee-organized exhibits are at their best carefully-balanced smorgasbords of styles, approaches, modes and attitudes; the past three AVA rosters were model examples of this, and well they should have been. But this AVA list is something else: a remarkably coherent tracing of a particular line which threads through contemporary American art, and predominates in many places.

We can wonder: did the panel set out to support a thesis it established *a priori*? Did it hope in its deliberations to find a unifying theme and manage, somewhere in the thick of things, to find one? Or did the panel discover only after the fact that an unusual harmony among members' points of view yielded a continuity? We can also wonder if the continuity makes for a "better" exhibit than the thoroughgoing disparity that normally pertains. But these questions are relatively unimportant. What we learn about contemporary art – and contemporary America – from

the show as an entity, and from its parts as entities, is important.

The distinction within great diversity by mature artists in every corner of the country has been reified by every AVA exhibit up until now. This one does not contradict that sense, only proposes that a certain tendency now inflects art all around the country. The implication is not, of course, that all good art in America participates in this tendency, nor that all American work so participating is necessarily good – only that the tendency is widespread enough to have produced practitioners of this caliber nearly everywhere.

What is this tendency, this unity, this inflection revealed, by accident or by design, in this latest AVA roster? Simply, it is the depiction of or referral to the human figure and the imaginative elaboration – through the manipulation of either or both form and content – on that depiction or reference in the development of a personal vision. That the personal visions here all seem in some way to recapitulate various art-historical models does not lessen their originality; at a time of overweening historical consciousness, the distinctiveness of these artistic statements results precisely from an intelligent, well-grounded, and adventurous ongoing consideration of the artists and movements that figure prominently in Americans' art history. That the human figure seems nowhere to be found in several of the *oeuvres* sampled here only underscores the ingenuity – subjective and



formal—of these artists; a closer examination of narrative information and purely structural factors reveals that these works are all based on the implied presence, even conspicuous absence, of the human figure.

The human figure has been at the core of artistic trends monopolizing art throughout the Western world in the first half of the decade. This has been no less true in America than in other places. But this AVA grouping points not at the self-consciously revivalist, pastiche, or technologically mediated styles that have been advanced as the salient forms of the new pictoriality. Instead, this group—while, again, taking previous styles as distinct and even foreground considerations—approaches the process of picture-making and the focus on the human figure from standpoints that, it can at least be argued, are distinctly American. This in its own way is very much in tune with the aesthetic nationalism that seems to run through today's pictorial art; as the German artists revive their cultural myths and manners, the Italians consider theirs, the French regard theirs, and the particularities of place and lineage restate themselves aesthetically (as well as in other ways) in places as far-flung as Israel and Japan—as, in other words, the peoples of the world retreat, for better or for worse, into themselves in search of differences and commonalities—we Americans, too, return to our own roots.

And at this moment in our history, such a return does not seem like an apologetic or defensive search for heritage that such returns meant to previous generations. We have been around long enough and been through enough by now to have and know our heritage; we celebrated our 200th anniversary almost a decade ago, we have tasted defeat as well as victory in war and even on the playing field, and an appreciation for cultural and intellectual development now pervades the entire land. Our nationhood has reached a point of maturity. It is too late to regret who we are or what we have done, if not to learn from mistakes, but it is not—it is never—too late to delight in our native accomplishments. Our art, as peculiarly alienated and bastardized as it was in our society for so long, is one of those accomplishments.

Throughout our history, our art has brimmed with emulations of styles shipped in from overseas. It has also been full of direct, vigorous expression getting its form and energy from the people and the land—or the many peoples and many lands that actually comprise the United States. Our folk art and our urbane art alike are realms in which masterful conveyance of form and substance are rife, whether in the *oeuvres* of sophisticates like Eakins, O'Keeffe, and David Smith; the evolutions of adopted concepts like luminism, synchronism, and even abstract expressionism; or the single visions of homegrown naifs like Edward Hicks, John Kane, Horace Pippin, or Joseph Yoakum. We have folk traditions and “high art” traditions that belong to us; they no longer seem like either library books borrowed from somewhere else or comic books we should hide out of embarrassment.

The current generations of American artists are reconsidering their national artistic heritage for all its worth, for all its form and its meaning, its ethnic resonance and its geographical distinction. This is one aspect clearly shared by the work of all ten artists here, with its evocation of everything from Indian sand sculpture to public statuary, from 18th and 19th century mourning pictures to contemporary comic strips, from the pottery and furniture of the American craft renaissance to the stylized representationalism of WPA murals, from the elegant or gritty realism of fin-de-siècle painting on the Eastern Seaboard to the consciously imitative cubism and geometric abstraction of the American Abstract Artists. It does not seem too farfetched to surmise that the whole sweep of American art history is intimated in this selection of ten contemporary artists—although it is unfair to insist that every one of the ten artists (or for that matter, their jury) has been fully conscious of this integrative reinterpretation. Suffice it to say that this grouping, as a survey of American art, has a summative, even retrospective, feel to it.

Least arguably, the grouping demonstrates the current persuasiveness of the human figure as subject. The selection comes close to sampling the full range of form this concept has assumed in contemporary American art, and it certainly marks the apotheosis of

this concept. The disdain with which the “cutting edge” among American art professionals once regarded frankly figurative artwork has disappeared entirely; figuration is now virtually *de rigueur* in many circles. The pendulum may well be swinging away now, right on schedule, but it is unlikely it will soon arc again so far from figural art.

The variety of formal and subjective ideas and methods which the artists here build on the premise of figuration gives indication how fecund that premise continues to be. Although it may be distant from the conceptual nucleus of certain work in this AVA exhibit, the figural premise is, as observed before, sensed as a continuity. That premise seems most distant from the work of Washington, D.C., sculptor Peter Charles. Indeed, a consideration of his *oeuvre* to date reveals that Charles’ points of real-world departure for his elegantly rough-hewn structures are forms occurring in nature and in human fabrication echoing these forms (craft and architecture). Thus the soft rawness of the wood in Charles’ earlier work combined there with elongated vertical composition to suggest trees, and explicit construction elaborating on these forms similarly suggested houses, bridges, and other manmade constructions. The current series of sculpture brings this realm of suggestion into more intimate scope, referring not to trees as much as to potted plants, and not to architecture as much as to furniture. Charles it would seem, has moved indoors in his evocative focus.

But it is not wrong to see in these oddly distorted vase-and-table formulations more than just formal troping on familiar domestic object arrangements. If at first glance Charles’ recent sculpture reads unmistakably as vessels on pedestals, at second glance they become something more. Their gentle evocation of certain sculptural predecessors, notably the work of Brancusi and Giacometti, points at the human figure, as stylized by these masters into smooth objects or elongated wraith-like presences. The bulbous forms capping Charles’ structures, while obviously derived from vases and the blooms they hold, also suggest human heads—less directly and distinctly, but with a peculiar insistence resulting from that very indirectness. Similarly, the columnar supports, while most

concretely evocative of tables and only slightly less of tree trunks or plant stems, also bespeak the erect human torso, stripped of its limbs but Giacomettically very much felt in its simple pathos. The two scales in which Charles builds his works—around four feet high and anywhere from six to eight feet tall—fall at either extreme of normal human height, returning us haptically to the mixed metaphors of plants and furniture. But the subtle animation Charles effects on his arrangements refuses to dissipate at any height.

Admittedly, it is going out on a limb, as it were, to attribute such anthropomorphic properties to Charles’ work. This argument, hardly dependent on what the artist has said about his work, may be so much convenient sophistry, made pertinent and even necessary by the human reference so patently clear in the other AVA artwork. But, having woven this postulation about Peter Charles’ sculptures, I find it still apposite. I ought only warn myself and you that a figural interpretation ought not be the invariable basis for regarding Charles’ work to this point.

It can be the basis for regarding the *oeuvres* of every other AVA selectee this year—even the couple who seem to be (at least until very recently) trying quite determinedly to avoid the figure. In the cases of the show’s two Midwesterners, Chicagoan JoAnne Carson and Bert Brouwer of Terre Haute, Indiana, it is not just so much sophistry to claim that the human figure is very much present by dint of its apparent absence. In Brouwer’s fanciful, vividly-colored pictures, the closest thing to a human being is the masked figure and the Gauguin self-portrait takeoff dominating the pictures within a pictures in *Spirit of the Dead Watches*. But Brouwer’s narrative images, thick with detail and with patterns of imagistic repetition as exuberant as they are incongruous, insist constantly on the “human condition,” the environment which humankind has built for itself, and the emotional states which befall individuals in this environment.

Is it possible to distinguish clearly these states from the figures in Brouwer’s various pictures? Not really; the cipher Brouwer has chosen to stand for human beings is that most passively visaged of sentient beings, the fish. Fish jump through the air, lie in a pile on a bed



almost too small for them, flop about with their heads lopped off, and even seem to look at pictures. An ambiguity clearly abides in Brouwer's work, between the role of the fish as direct substitution for humans and its role as just a fish, subject to human sport, human art, and simple animal appetite. But, although Brouwer's pictures brim with fishermen's catches and seafood chefs' *pieces de resistance*, the fisherman, chefs, and possible diners are nowhere to be seen. Their piscine victims assume human roles in the absence of humans themselves, abetted by jumps in scalar and spatial context. The process of transformation – transformation of fish into object, fish into image, image into fish, image into place – pervades Brouwer's art; the transformation of fish into human, or vice versa, is the more credible for it, and seems to be an underlying theme in Brouwer's homely narratives – narratives evoked by images that in their visual splendor are anything but homely.

In Carson's imposing works, nominally paintings but in most cases built aggressively into three dimensions, only the most recent contain human figures. But the stylized cavorting harlequin (as well as the *memento mori* skull) in *Camevale* does not so much introduce human presence into a pictorial vision that until now has excluded the figure so much as it clues us to the implied presence of figures all along. It is not enough to interpret Carson's massive paintings as reformulations of Juan Gris' Cubism or the kinetic imagery of the Futurists, any more than it is enough to call Bert Brouwer a neo-naïf, or Peter Charles a Brancusian or Giacomettrician. The references within Carson's schemata to other masters conjure the figure by implication. Likewise, Carson's strategy of literalizing the voluminousness of her spaces, whether distinctly interior space as in *Curtain Call* or indistinct space – interior and exterior interfacing futuristically into each other – in other fractured-image works, engages the viewer as the figure in the picture.

Is this just another convoluted argument, claiming Carson as a figural artist *manquee* by claiming she makes the *viewer* the figure, thus setting an errant AVA 4 artist nearly into the figural fold? No; it works, like Charles' sculpture, on the haptic level. Furthermore, *Camevale*, and other of Carson's paintings done since she left for a year's residency at

the American Academy in Rome, make clear an interest in, even commitment to, figure-based themes. Time spent in the thick of the European artistic tradition can do that, sending one back to the themes and forms that have inspired (as well as entrapped) artists since Hellenic times. From self-consciously expert conjurations of early 20th-century artistic theory and practice, Carson has moved on to older and more universal themes, as *Camevale* evinces. The human presence is central to these themes.

The human figure is at the core of Ana Mendieta's work by inference as well. But in the sculpture of this New York-based native of Cuba (who has succeeded Carson as Rome Prize recipient) the distance from direct figural citation is formal, not subjective. Indeed, the ineffable presence of the figure pervades Mendieta's work; only her forms so stylize the figure that it could seem she is using the figure simply as a jumping-off point for abstract statements concerning natural process and natural space. Natural properties do preoccupy Mendieta, and have ever since she burned and dug her formations into the ground in various climes – swamps and forests, temperate and sub-tropical regions, flat and hilly terrain – in the early and middle 1970s. Mendieta now reverses that Earth Art process: instead of extruding form into the land, she intrudes natural material, organic and inorganic, into man-made spaces. This transition actually characterizes the development of many ecologically-oriented artists; if many of them have come in from the cold, most have brought at least a little bit of the good earth with them.

Mendieta, however, has long committed herself to a more metaphorical kind of gesture than that made by her fellow Earth artists. Those scorched, excavated, and resodded forms she imposed on the land invariably took a vaguely but inarguably human shape. And the floor pieces she now builds out of earth and sand – given permanence by infusions of binder and mounted on wood – retain that anthropomorphic (specifically, gynomorphic) presence. More specifically – and more clearly than even in her earlier outdoor pieces – Mendieta has evoked the figural images rendered by eons of pre-civilized cultures, and still central to the imagery of tribal cultures outside the Western sphere. Most to the point

are the extruded forms created by peoples as diverse as those in pre-Roman England and pre-Columbian North America. But simplified figures as diverse as Egyptian burial caskets and the Venus of Willendorf pose themselves as ancestors of Mendieta's ridged, ovoid dabs. The process of execution, although no longer an overt factor in the work, is still strongly felt; the fragility evinced by Mendieta's often cracked, crumbling, granular material, while actually overcome by fixative substances, still implies the constant intervention of natural and human forces. Irrespective of the actual durability of Mendieta's recent work, they still evoke the ephemerality, simplicity, and basic humanity of drawings etched in sand on the beach – and, as well, by the Biblical story of Creation. This time, however, instead of God fashioning man out of clay, Mendieta fashions woman.

A formally more stylized and indirect positing of (wo)man in, upon, and against nature seems to be the one driving principle in the painting-sculpture combinations of Montanan John Buck. Despite the frequency of both natural and figural elements in the Bozeman artist's work, however, the emphasis on the stylization – and almost diagrammatic manner, the overriding schematic nature of which is only emphasized by the careful situating of three-dimensional elements before two-dimensional backdrops – indicates that a more idiosyncratic, even cryptic voice than, say, Mendieta's speaks here. The objects and images set in such theatrical counter-position do not establish spatial so much as temporal and even narrative continuities – described by a vocabulary of signs subject to constant personal modification.

Inscribed linear imagery, occasionally balanced with solidly colored areas, comprise Buck's irregularly-formed, unstretched "backdrop" canvases. In some manner, the sculpted objects set before these banners pick up their motifs, simply extending them into three dimensions – as are the wood humanoids in *Mountain Home* and *Winter Home*, painted as they are in the same ribbed or striated patterns as the mountain shapes behind them – or, even more engagingly, parodying the motifs through inexact formal, coloristic, and compositional re-formation. In *Oath*, for example, the free-standing figure has for a head a sequence of

bright red hoops held in place by wire. This ballooning cranial cipher echoes in size and spiralling motif the large blue head in the pictorial part of the work – but the hoops' vivid redness echoes that of the tree rendered "downstage" from the painted head in the illusory box of the painting. The "oath" of the title is conjured by the upraised arm and hand inscribed in the tree – which, by position, infers that it is the sculpted figure making the gesture. Thus, action is "signed" and state of mind – the state of whirling confusion and of distance from self one might feel when taking a momentous oath of office, or swearing to tell the whole truth and nothing but – is conveyed more forcefully, even if not directly. Like many figural artists Buck arranges these compendia of signs and gestures not to elicit a process of interpretation on the viewer's part so much as to attempt – really, to experiment with – the provocation of viewer association. There are vague "stories" to discern, perhaps, but the method of their telling rather than what is told is the gist of the pieces. This is not to say that Buck is a formalist, any more than was James Joyce; form and manner simply support the "sense of story" rather than the tale itself.

One would presume that the limning of actual tales would be far more likely in the realistic, even academically proper (or nearly proper) pictures painted by Sidney Goodman. But in the work of this Philadelphia artist, too, enigma abounds – and is only underscored, not alleviated, by the deceptively reassuring veristic style. Goodman's roots in the humanist figuration of the 1940s and 1950s – the symbol-laden "social Surrealism" that explored the "human condition" through oblique but riveting juxtaposition of images – he has extended into a yet more dramatic and picturesque depictive mode, one which sabotages the conventions of the academic realism it superficially supports. Goodman carries out this sabotage not to make coy art-historical points, but to charge ordinary scenes with a pervasive unease, to embody in the perceived world the psychological uncertainty (if not downright distress) normally sensed independently by the perceiver.

There are definite, if unfocused narratives and allegorical properties to Goodman's pictures. The title of one painting here – *An Allegory* – and the very



obvious symbolism of another – *The Quick and the Dead* – assure this. But note that the allegorical statement in every case seems thwarted, cut short, straining towards easy recognition but always diverted into something unexpected, unfinished, uncanny. In *The Quick and the Dead*, for instance, the question, “Which quick? Which dead?” goes ominously unanswered. It is not a parable of man’s cruelty to man, or a political statement concerning war or repression, but a metaphysical contemplation of living and being dead, existing as a sentient creature and then, or instead, as a slab of useless flesh from which the essence rises visibly, even (unlikely though it might be) palpably. The narrative ambiguity of *An Allegory* is, if anything, more pervasive; it yields only traces of meaning, conjoining the unexplained – the naked woman burying her head in a towel, the haughty dwarf clown with the mask-like face, both on a stage – with the inexplicable – the mass of indistinct motion comprising the only visible “audience” to this odd sideshow attraction. And, everywhere, the necessity for explication is pressed by the verism of the rendering – but is never fulfilled.

Compared to Goodman’s haunting ellipses, Jon Imber’s subjects are doughtily prosaic. Indeed, the Boston-area painter has realized them in a manner as stolid and monumental as Goodman’s is graceful and modulated. But visually, Imber’s figures are hardly less convincing and appealing – indeed, inflected with an oddness as beguilingly homey as Goodman’s is eerily dreamlike. The irony in the comparison is, of course, that Goodman is the “realist” and Imber the stylizer, the creator of a figurative mode that establishes a peculiar resolution between classic and primitive elements. Imber models his figures in space as vigorously and convincingly as Goodman gradates his atmosphere and tones his flesh. As a result, the portraits, domestic scenes, and even religious images Imber chooses to portray seem real and full of pathos despite their arch stylization.

In fact, this stylization and the subjects to which it is applied strongly suggest sculptural influences – specifically, the more humanistic (and less primitivistic) sculpture of German Expressionists like Kathe Kollwitz and Ernst Barlach and most especially the sculpture that directly influenced them, the passionate carving of

early Renaissance masters like Claus Sluter of Burgundy and the German Tilman Riemenschneider. In this Teutonic tradition pathos is mirrored in the visage of the figure but fully expressed in bodily poise and gesture. Except in his intense, focused portrait and self-portrait heads, where little of the torso is pictured, Imber relies even less on the face to convey emotion or narrative. He prefers to imbue his faces with a relatively uncomplex nobility, to consider it a kind of mask of dignity as if creating a Western version of Kabuki theater. The bodies of Imber’s subjects are another matter. Frozen inevitably in the act of performing a single task of motion, they radiate whole novels, stage plays, even lives. The domestic intimacy of *The Red Blouse* suggests many things beyond the scene itself, depending on the identities of the figures and the motivations for their actions: is he her husband? Is she pregnant? Is she buttoning or unbuttoning her blouse? Such narrative ambiguities do not pertain, of course, in *Pieta*. The resonance of one of our civilization’s key events is already known; it here powers nothing but an encounter between two personages. We supply the rest.

Don Cooper, who lives in Atlanta, proposes what in this context can be seen as a combination of Imber’s stylizing, archotyping tendency and Goodman’s engagement of unlikely and psychologically inflected events. Cooper’s woodland scenes, painted with a strangely lurid palette, intimate less extended narrative situations than either Goodman or Imber – perhaps because they are richer and more explicit in narrative detail. They seem to encapsulate whole stories, stories of hallucinatory intensity mixed with sober (if romantic) realism, stories in which exquisitely clothed men and women encounter one another amorously, stories in which naked men accompanied by their dogs encounter one another suspiciously, stories in which solid figures and ghostly apparitions encounter one another portentously, and so on. The range of possible encounters allows for a similarly broad range of emotions; even various characters in a single picture reflect a range of moods, from pleasure to dread, from flirtatiousness to hostility.

If Imber’s and Goodman’s paintings derive their strength from the incompleteness of their narratives, Cooper’s derive theirs from the relative completeness

of their stories. Although the pictorial explication is not complete, the chains of events and the roles of the protagonists are clearly described, whether they concern men, women, dogs or deer. It helps matters some to know that Cooper served in Vietnam, notably as a dog trainer; thus the ambivalence in the scenes concerning the nature of almost lupal German shepherds. But the military uniforms, the presence of humans of different races and the frequency of smart and possibly vicious dogs makes something like contemporary warfare a likely theme. Similarly easy to “read” are Cooper’s pictures of deer in the forest. But there is always a narrative *raison d’être*, always slightly more than meets the eye. In *Duck and Cover* the deer cower in their blind from something unseen – unless and until the bright glow in the background is read as a more momentous and unfortunate occasion than sunrise.

Still, as pervasive as the storytelling voice is in Cooper’s work, it depends on what is not revealed, on what remains for the viewer to surmise or invent, on its allure. Cooper’s art is not merely illustrative; it neither presumes a direct connection with an account nor subordinates visual factors to narrative ones. Cooper’s images, no matter how obviously or subtly narrative, invariably address the viewer with a certain abstract, diffused urgency beyond their prosaic information. This urgency is conveyed by the invariably vivid, fiery, even garish coloration and his dense compositional schemata. The woodland setting in which Cooper stages his dramas can be held accountable for much of this density: the picture tends to be broken up by the incessant repetition of tall, narrow tree trunks. But the density is psychological, too, woven of the tension bouncing from figure to figure, from human to animal, and into the foliage itself. It is from this intricate web of tension that Cooper’s narratives emerge.

The elaborate assemblages of James Croak are so reliant on stuffed animal and fabricated human figures, and blends thereof, that they seem like natural history museum dioramas, relating stories and fables of an intensity similar to Cooper’s, but in full round. It should be emphasized, however, that the difference between Croak’s scenes and Cooper’s is not limited to medium. While Cooper’s pictures do relate animal as

well as human (and human-with-animal) contact, and rely on some fantasy and illusion, they essentially maintain a prosaic voice. Croak, who recently moved from downtown Los Angeles to the northern end of Brooklyn, New York, speaks either in purely imagistic fantasy or entirely in allegory – not just in allusive tropes or formal ciphers or contextual innuendoes, but in allegorical images building directly on the mythic accounts comprising the theology of Greco-Roman culture. Croak’s version of the *Sphinx*, for example, fuses several metaphors for woman (none very kind) into a mysterious and potent creature rather more startling and convincing than the average Hollywood special-effects beastie. The clear association with acculturated personifications – most especially the Sphinx as described in the Oedipus myth (not as built by the Egyptians) – is at the heart of this power. Likewise, in *Truth, Justice, Mercy* – Croak’s most ambitious sculpture to date – the nobility of the Centaur is posed against the savage morality of the lower, less fictitious beasts. If those lesser primates are ruled by the dictates of the natural food chain, the state of man – elevated in dignity by the allegorical fusion with the brave and gentle horse – is the state of at least potential compassion.

In contrast, the other sub-theme in Croak’s ambitious superpositions points him in the realm of pure personal fantasy, dependent only on incidental association. That association can be entirely fortuitous, capitalizing on whim; *Lioness*, a disturbing yet strangely endearing object, resulted from Croak’s discovery of a discarded stuffed lioness on a movie set and from his studio assistant’s playfulness. The sweetly improbable hybrid of lion and landscape resulted. *Mirror Monkey* was born of more purposeful conjunction, containing as it does various elements and artifacts associated with Afro-Latin animist ritual. Overall, Croak exercises a less hermetic sense of fantasy than his AVA fellows. They all create art that has some appeal beyond the rarefied discourse of contemporary art, but Croak walks the finest line between art and kitsch with his deliberately hokey wax museum surrealism. His ideas are profound, but not at all complicated to grasp or to digest.

If any other AVA winner approaches Croak’s quasi-populist directness, it is New Mexico sculptor Luis



Jimenez. In fact, if Croak can be called a “quasi-populist”, Jimenez might have to be called fully populist. Jimenez’s work springs from the imposing scale and melodramatic gesture of old-fashioned war memorial-type statuary – and, on occasions where he works in two dimensions, from those of equally old-fashioned public murals. In subject matter as well, Jimenez engages modes and images that are part of everyday American – especially Southwestern – mythology. Jimenez’s is in fact a dual mythology, that of the North American Latino, combining heroic images of pioneers, cowboys, and Native Americans with equally glorious icons relating the myths of Meso-American civilizations – and merging these with contemporary dreams of macho glory and sexual imagery manipulated by commercial interest. Even more directly than Croak, Jimenez at once satirizes and revels in the imagistic excesses of the Mexican-American culture, of its addiction to a romanticized past and its need to romanticize the present.

In Croak’s sculpture everything is stranger than life; in Jimenez’s everything is larger, tougher, sexier, more passionate. He fabricates his pieces out of fiberglass, which imparts an appropriately lurid and alluring glossiness. It also enhances Jimenez’s bulging, bumptious style of rendering, a manner of making figures that emphasizes smooth surface, rippling muscularity, and constant, unceasing and unstoppable movement. Diego Rivera’s and Thomas Hart Benton’s forcefully contrived stylizations contribute unmistakably to Jimenez’s own, and the contemporary sculptor has certainly looked as well at the Italian Mannerist and Baroque figure painting and sculpture that also inspired Benton and Rivera. But the message is at once less corny and less exalted. Jimenez risks falling into giddy bathos by reflecting the icons of the popular culture around him, and he ultimately walks the tightrope not by holding onto true faith, the search for transcendent vision, or artistic elaboration – although these factors, too, motivate him. What gives his art its emotional and conceptual appeal is its surprisingly tender emotional ambivalence.

Jimenez is not simply exploiting the popular culture (or cultural mix) of the Southwest. He is still too near to it, in blood and in space, to treat it cynically or frivolously; but he is too sophisticated to treat it

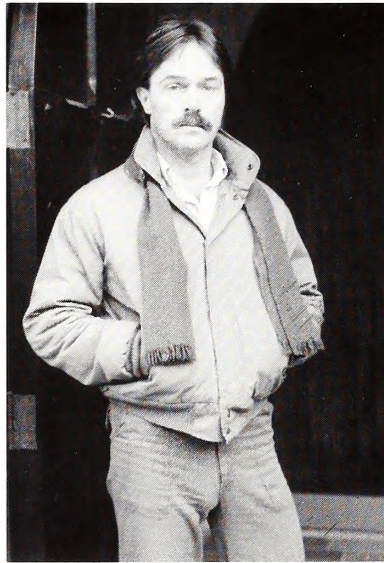
credulously. His renditions of Indian Pietas, plowmen breaking the plains, and buckaroo heroics tip his hand with their exaggerated histrionics and their recapitulation of all-too-familiar local myths. But they also bespeak a poignancy on Jimenez’s part, a genuine desire shared with the simple folk to see giants of such stature and such goodness walk the earth. There can be no heroes in this society, Jimenez knows, and yet he also knows how desperately such heroes are now needed. The American West is the source of our country’s most abiding legends; Mexico also cherishes national memories unique to its experience. The meeting of the two countries, two cultures, and two sets of dreams in Jimenez’s region has been the stuff of conflict and of hybrid racial memory. Jimenez finds something else in it as well: a sweetly sad compendium of falsified histories and aggrandized anecdotes which help ordinary people cope with a harsh environment, bedeviled social system, and confusion of cultural influence.

Of course, one can argue that all the winners of the Awards in the Visual Arts are conscious depictees of the American Dream – that genial, patient dream of material abundance, multi-cultural diversity, expansive vistas, domestic harmony, personal expressivity, and the inevitability of beneficent progress. None of the artworks here advances that dream as a likelihood, but all point to it as a common – if, according to some, impossible and too frequently contradicted – goal. Perhaps few of the artworks address this as overtly as, say, Luis Jimenez’s does. But the common motif of figural reference does point at this larger commonality, this hope springing eternal, despite doubt, disdain, and anxiety about the future, for the Utopia implied in the American Constitution. In their concentration on humans, humanity, and humanism, the artists of AVA4 are deflected idealists, portraying an ideal Pax Americana or the real, or surreal, lack of it. They have caught America at midlife crisis, looking forward and looking back, full of fear and full of hope. From every corner of the country these artists have looked at and listened to something larger than themselves; that something larger is both America and art. ■

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*Peter Frank is a critic, curator, and poet living and working in New York, New York. He is editor of Re.Dact, an annual anthology of art criticism.*

# Bert Brouwer



Frances Lattanzio photo

## **Bert Brouwer:**

“My paintings reflect individual experiences through self-defined parables. The images created are a personal iconography, as much a part of everyday life as a means of making my art. Here the nostalgic, the romantic, the whimsical, and even the bizarre play on the same stage at the same time. Drawn from the past and fused with the present, these images become part of a recontextualized visual world. Subject matter is derived from all those things as well as experiences which I have collected throughout my life. Pattern on pattern, image upon image, add up to an overall frenetic quality which reflects all human experience, particularly those dilemmas resulting from the conflict between societal expectation and personal aspirations.”

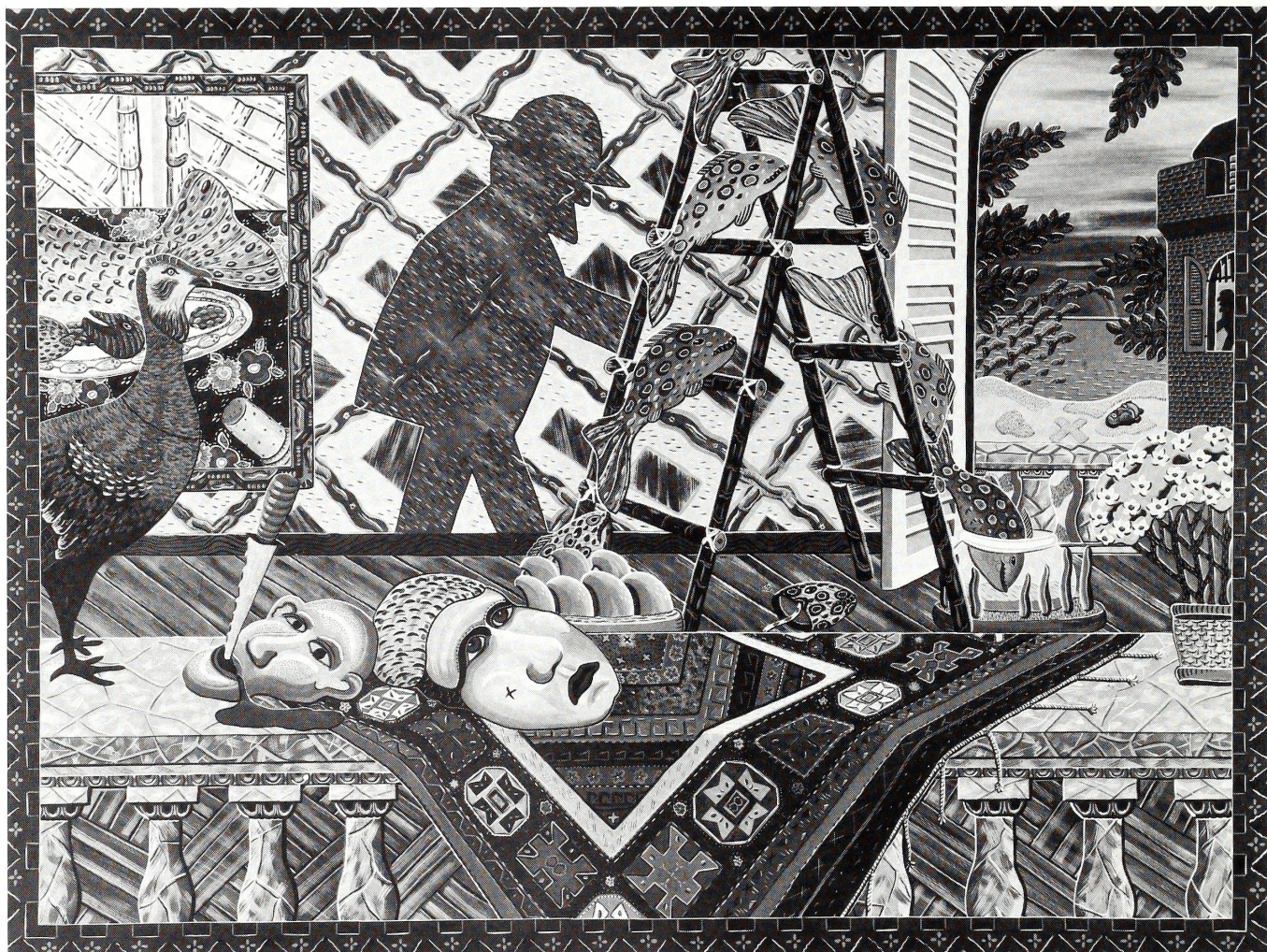




Carl Walters photo

1. ARTIST'S STUDIO WITH GRAND RAPIDS FISH LADDER 1984  
 acrylic on canvas, 71 × 54 inches





2. CASTING DOUBT ON THE ORDER OF THINGS 1984  
acrylic on canvas; 67 × 90 inches

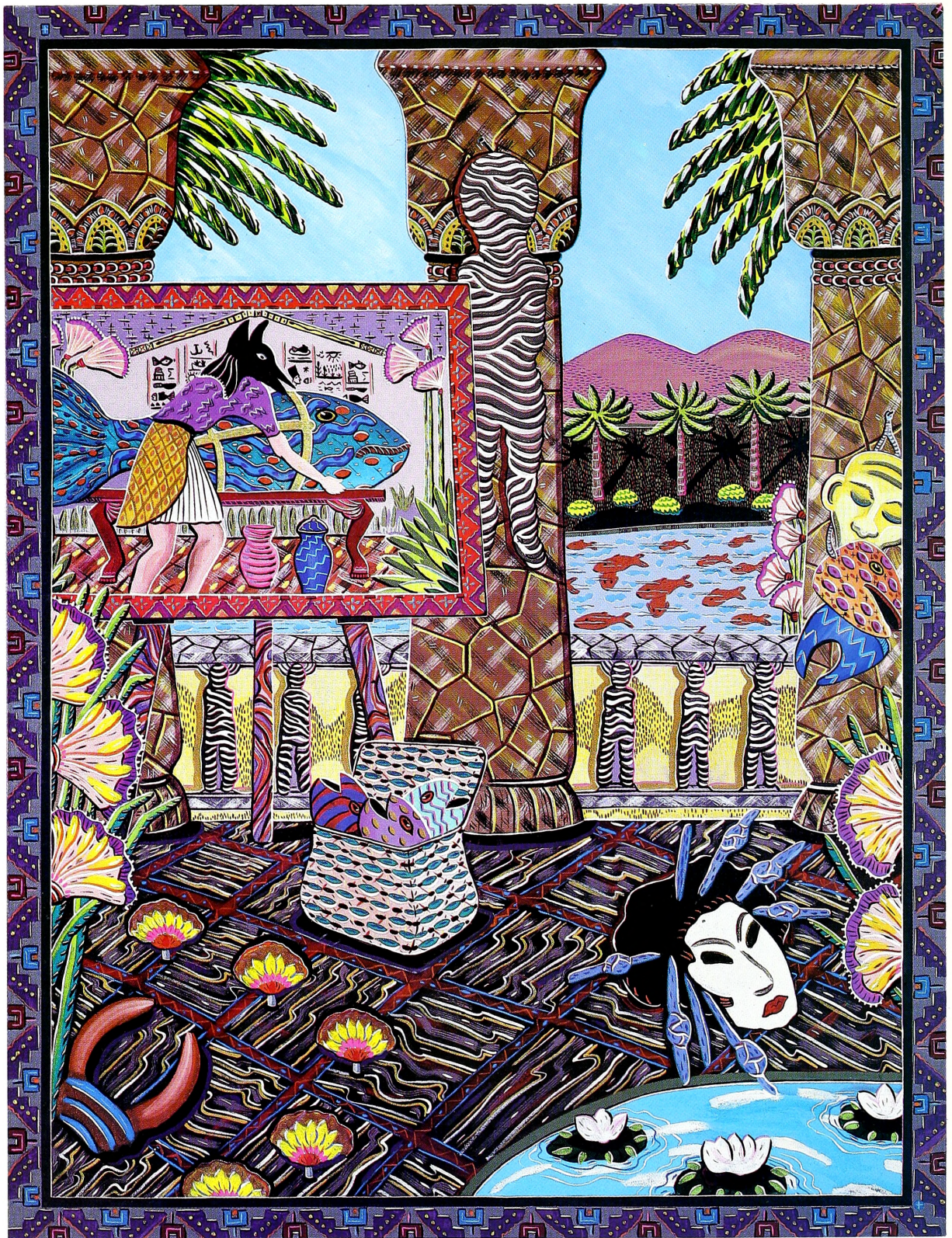




Carl Walters photo

3. GREETINGS FROM TERRE HAUTE: BUT LIFE IS STILL IN FLUX 1984  
acrylic on canvas; 67 × 90 inches







4. HISTORIC CONFUSION: MAN BEING EMBALMED AS A FISH 1984  
acrylic on canvas; 71 × 54 inches



Carl Walters photo

5. SPIRIT OF THE DEAD WATCHES 1983  
acrylic on canvas; 67 × 90 inches





6. FISH CYCLES, EPISODE XVII: HISTORY REPEATS ITSELF 1981  
acrylic on paper; 20 × 27 inches





7. FISH CYCLES, EPISODE XV: NOT A MATCH IN THE CROWD 1980  
acrylic on paper; 20 × 27 inches

## Bert Brouwer

Born 1946, Amstelveen, The Netherlands  
Resides in Terre Haute, Indiana

### Education

University of Wisconsin, Madison, B.S., 1971  
University of Wisconsin, Madison, M.F.A., 1976

### Position

Assistant professor, Indiana State University, Terre Haute

### Solo exhibitions:

- 1985 Rike Gallery, The University of Dayton, Ohio
- 1983 PSC Gallery, Prairie State College, Chicago Heights, Illinois  
Illinois Central College, Peoria
- 1982 "Visions from Afar," Ruth E. Dowd Gallery, State  
University of New York, Cortland
- 1981 "Bert Brouwer: Painting and Sculpture," The Galveston  
Art Center, Texas
- 1979 "Minor Dilemmas," University of Wisconsin, Madison

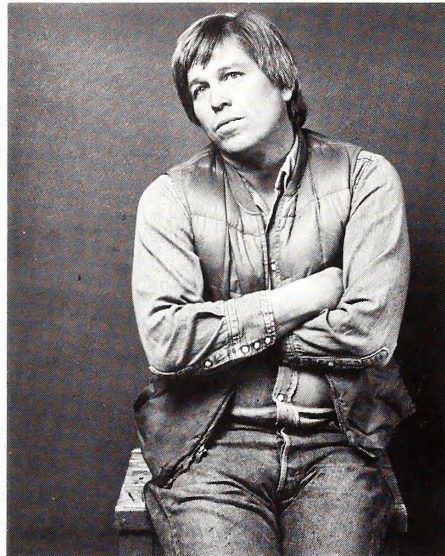
### Group exhibitions:

- 1984 "Bert Brouwer/Jane Marshall," Gallery 303, Georgia  
Southern College, Statesboro
- "Gone Fishin'," The Indianapolis Art League, Indiana

- 1983 "69th Indiana Artist Show," Indianapolis Museum of Art
- 1982 "Regional Exhibition," Martha White Gallery, Louisville,  
Kentucky
- "Fishing Lure/Fishing Lore: The Iconography of  
Ichthyology," Charles A. Wustum Museum of Fine Arts,  
Racine, Wisconsin
- "Midwest Artist Series," Art Link/Art Space, Fort Wayne,  
Indiana
- 1981 "Paperworks," Memorial Union Gallery, Arizona State  
University, Tempe
- "Recent Work," Center Gallery, Madison, Wisconsin  
Butler Institute of American Art, Youngstown, Ohio
- 1980 "Selections," Vertex Gallery, Taos, New Mexico
- "Mississippi Corridor," Davenport Art Gallery, Davenport,  
Iowa
- "President's Invitational," Madison Art Center, Madison,  
Wisconsin
- Laguna Gloria Museum of Art, Austin, Texas
- 1979 "Handmade Paper of the Seventies," Alice Simsar Gallery,  
Ann Arbor, Michigan
- "The Seventies," Dittman Gallery, Northwestern  
University, Evanston, Illinois
- "Paperworks," Montgomery Ward Gallery, University of  
Chicago, Circle Campus



# John Buck



Marsha Burns photo

## John Buck:

"This group of work contains several approaches to the combining of sculpture and painting. In every instance the works evolve through a series of underpainting and drawing which is used as groundwork for the total piece. Often the figure is submerged in the background with foreground and middleground trading places. In the process of shifting sculpture and painted images in the piece, content as well as composition are rearranged or changed completely. In the case of *Avenue of the Americas*, a piece dealing with the whitewashing of violence in Central America, the content is based on what you don't see.

"My use of artworks by other people as part of my composition (i.e. *Winter Home*) is a way of including what in dance is referred to as pedestrian movements. In this piece the small found painting is also a key to the content of the work.

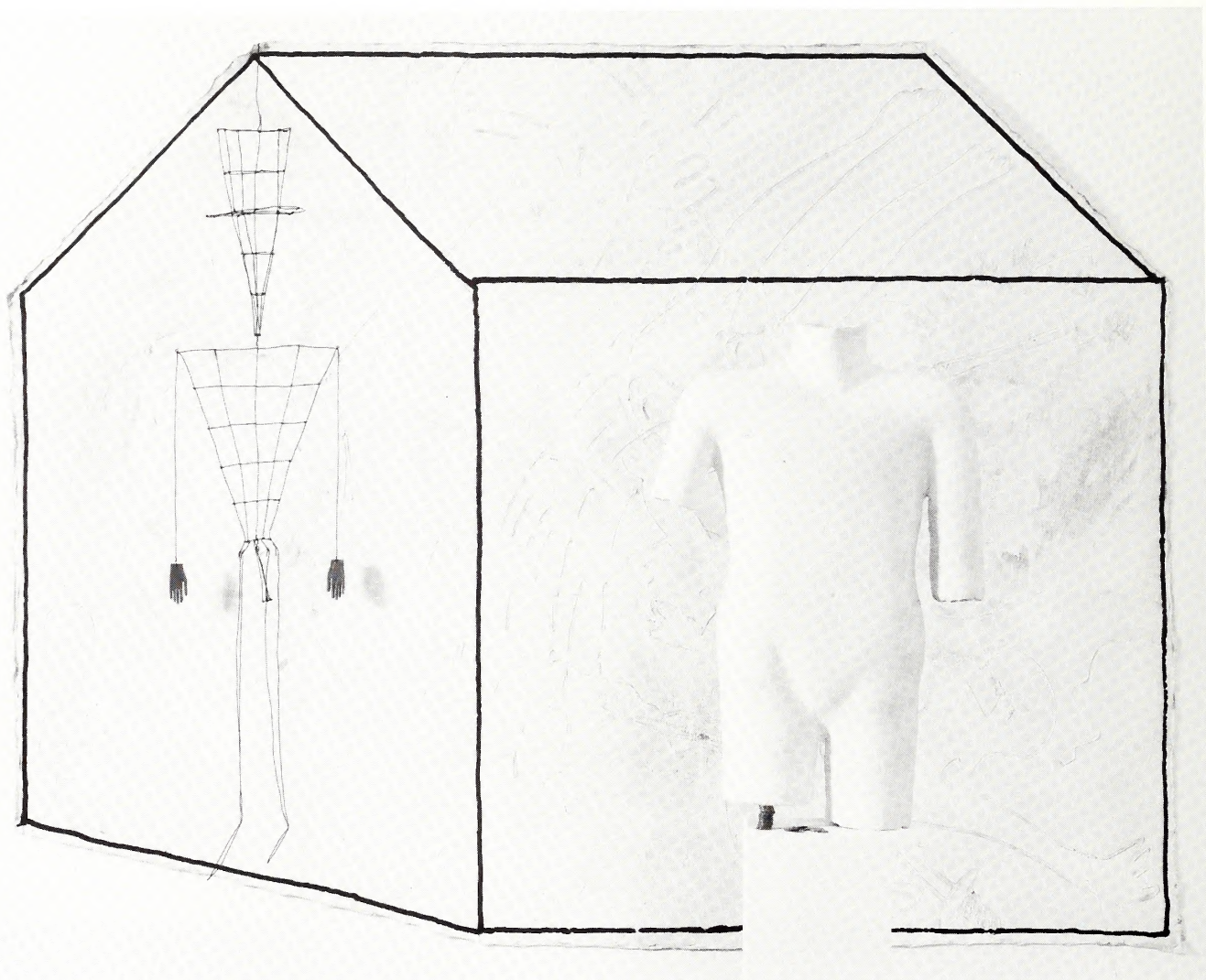
"The interpretation of this work is based on investigation of subliminal and peripheral content which is integral to the total composition."



8. NOW AND THEN 1984

acrylic on canvas with mixed media construction; canvas dimensions: 84 × 108 inches

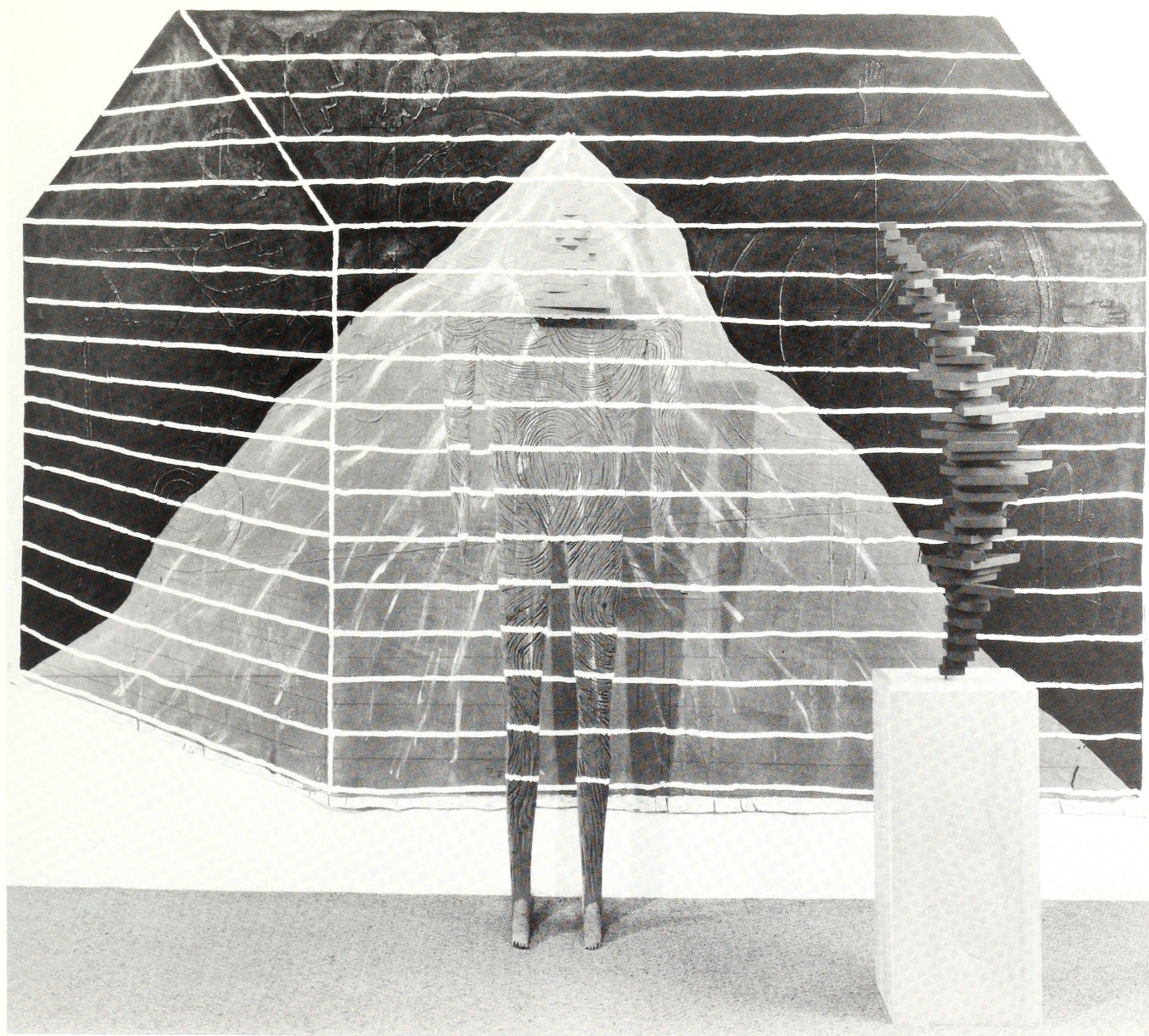




9. AVENUE OF THE AMERICAS 1983

acrylic on canvas, wire, wood, plaster; canvas dimensions: 84 × 108 inches

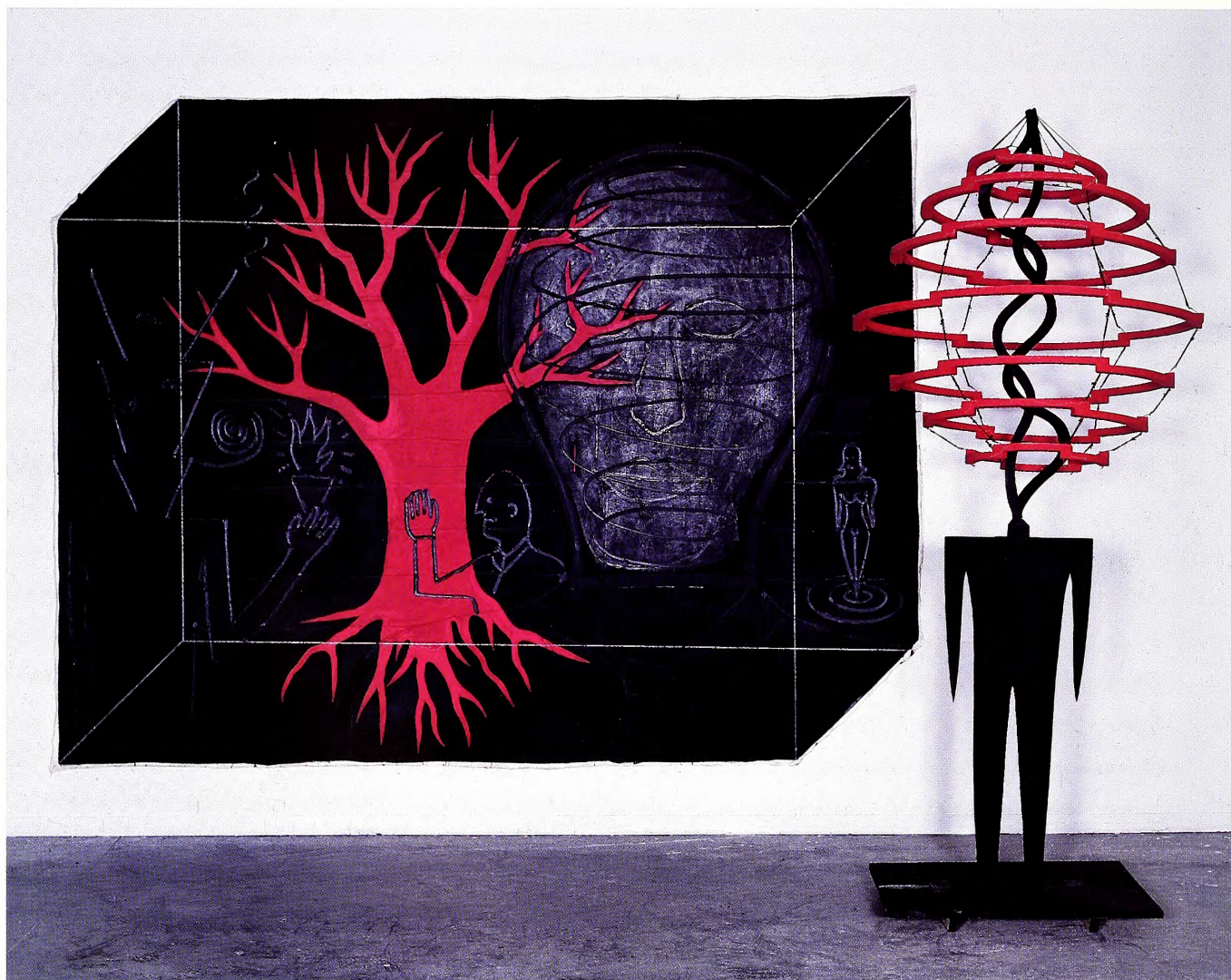




10. MOUNTAIN HOME 1983

acrylic on canvas and wood; canvas dimensions: 84 × 120 inches

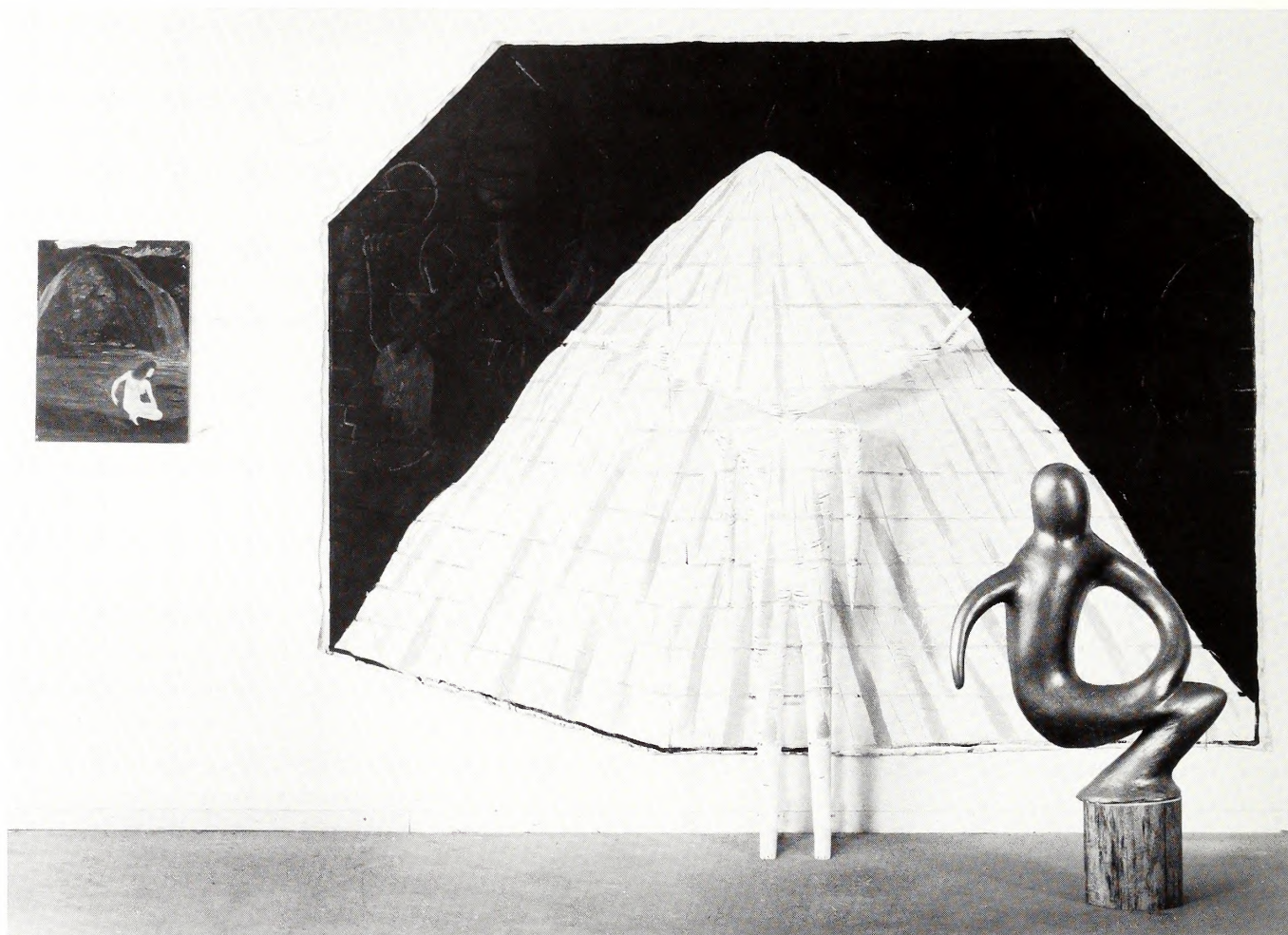




11. OATH 1983

acrylic on canvas and wood; canvas dimensions:  $83\frac{1}{2} \times 108$  inches





12. WINTER HOME 1983

acrylic on canvas, wood, plaster, found painting; canvas dimensions: 84 × 108 inches

# John Buck

Born 1946, Ames, Iowa  
Resides in Bozeman, Montana

## Education

Kansas City Art Institute, Missouri 1968, B.F.A.  
Skowhegan School of Sculpture and Painting, Skowhegan,  
Maine, 1971  
University of California at Davis, 1972, M.F.A.

## Position

Adjunct professor, Montana State University, Bozeman; and  
self-employed

## Awards

1980 National Endowment for the Arts, Individual Artist Grant  
1971 Fifth Annual Juried Art Exhibition, University of  
California at Davis, purchase award  
1970 Second Annual Shasta College Invitational Art Exhibit,  
Redding, California, purchase award

## Solo exhibitions:

1984 Aspen Center for the Visual Arts, Colorado  
Seattle Art Museum, Washington  
Asher Faure Gallery, Los Angeles  
1983 Fuller Goldeen Gallery, San Francisco  
"John Buck," Yellowstone Art Center, Billings, Montana  
Zolla/Lieberman Gallery, Chicago  
Gallery of Contemporary Art, University of Colorado,  
Colorado Springs  
1982 Concord Gallery, New York  
"John Buck: A Month of Sundays," Mandeville Gallery,  
University of California at San Diego  
Main Art Gallery, California State University, Fullerton  
1981 Morgan Gallery, Kansas City, Missouri  
Hansen Fuller Goldeen Gallery, San Francisco  
1980 Zolla/Lieberman Gallery, Chicago  
1979 Hansen Fuller Goldeen Gallery, San Francisco  
Allan Frumkin Gallery, Chicago

## Group exhibitions:

1984 The Noyes Museum, Oceanville, New Jersey  
"50 Artists/50 States," Fuller Goldeen Gallery,  
San Francisco  
Morgan Gallery, Kansas City, Missouri  
1983 "Impressions I: Experimental Prints," Institute of  
Contemporary Art, Virginia Museum of Fine Arts,  
Richmond  
"Contemporary Sculpture in Montana," Custer County  
Art Center, Miles City, Montana  
"The House That Art Built," California State University,  
Fullerton  
"The American Artist as Printmaker: 23rd National Print  
Exhibition," The Brooklyn Museum, New York  
"John Buck/Deborah Butterfield: An Exhibition of  
Paintings and Sculpture," New Mexico State University,  
Las Cruces

"Second Western States Exhibition/The 38th Corcoran  
Gallery of Art, Washington, D.C.

"Prints from Blocks," and "Gauguin to Now,"  
The Museum of Modern Art, New York

1982 "The West as Art: Changing Perceptions of Western Art in  
California Collections," Palm Springs Desert Museum,  
California

"Black & White & Read All Over," Boise Gallery of Art,  
Idaho

1981 "The Figure: A Celebration," University of North Dakota  
Galleries, Grand Forks

"Figurative Sculpture," P.S. 1, Queens, New York

"Bay Area Artists," Sebastian-Moore Gallery, Denver,  
Colorado

Monique Knowlton Gallery, New York

1980 "Current Ideas," Yellowstone Art Center, Billings,  
Montana

Alaska Center for the Visual Arts, Anchorage

Barbara Fendrick Gallery, Washington, D.C.

Triton Museum of Art, Santa Clara, California

1979 "The First Western States Biennial Exhibition," Denver Art  
Museum, Denver, Colorado. (Travel through 1980 to  
San Francisco Museum of Modern Art; National Gallery  
of Art, Washington, D.C.; University of Hawaii,  
Honolulu.)

1977 "San Francisco Art Institute Annual," Fort Mason Center,  
San Francisco

## Bibliography:

1984 Guenther, Bruce. *Documents Northwest: The Poncho  
Series/John Buck*. (brochure) Seattle, Washington: Seattle  
Art Museum

1983 List, Clair. *The 38th Corcoran Biennial Exhibition of  
American Painting/Second Western States Exhibition*.  
(catalogue) Washington, D.C., Corcoran Gallery of Art.

*Buck and Butterfield*. (brochure) La Cruces, New Mexico:  
Art Gallery, New Mexico State University.

"Beyond Cornball: Buck's New York" (article) *San Francisco  
Chronicle*, March 24 edition

Fraenkel, Dextra; Butterfield, Jan; and Smith, Michael H.  
*The House That Art Built*. (catalogue) Fullerton,  
California: The Art Gallery, California State University

Guheen, Elizabeth. *John Buck*. (catalogue) Billings,  
Montana: Yellowstone Art Center.

Adrian, Dennis. *Wood into the 80s*. (catalogue) Terre Haute,  
Indiana: Turman Gallery, Indiana State University

1981 Tarshis, Jerome. "John Buck at Hansen Fuller Goldeen" *Art  
in America*, December edition, pg. 151

1980 "John Buck, David Storey" *Chicago Tribune*, April 11th  
edition Section 3, pg. 13

1979 Ewing, Robert A. *The First Western States Biennial  
Exhibition*. (catalogue) Denver Art Museum

1978 Amerson, L. Price, Jr. *Artists Working in Wood*. (catalogue)  
Davis, California: Richard L. Nelson Gallery

1977 Bloomfield, Arthur. "Spindly Sculpture in a Mad Forest,"  
*San Francisco Examiner*, July 7th edition, pg. 25



# JoAnne Carson



## JoAnne Carson:

"The painted constructions which I have made over the past several years have been concerned with the construction of a three-dimensional "arena" which is resisted and, in some cases, obliterated by the illusions created by the overlay of paint. The paint on the sculpted form is like a fleeting mask which modifies, transforms, and obliterates the sculpture below.

"The complex fragmentations of these works began as an attempt to achieve a dualistic space in order to modify a chronological sense of historical events and icons. The clash of images parades a world of forms which draw upon our art historical legacy and current popular culture, and is populated by characters hybridized from both traditions.

"Through juxtaposition of styles and the densely packed images, the compositional position is continually redefined in terms of space and event. This disorientation aids in projecting a world of metamorphosis—a world of continual change and exchange. The layers of painted images, art historical puns and allusions, and disorienting space, weave into a fabric which is not made simply of emblematic parodies; instead, these works attempt a world in miniature of parallel time and nature."

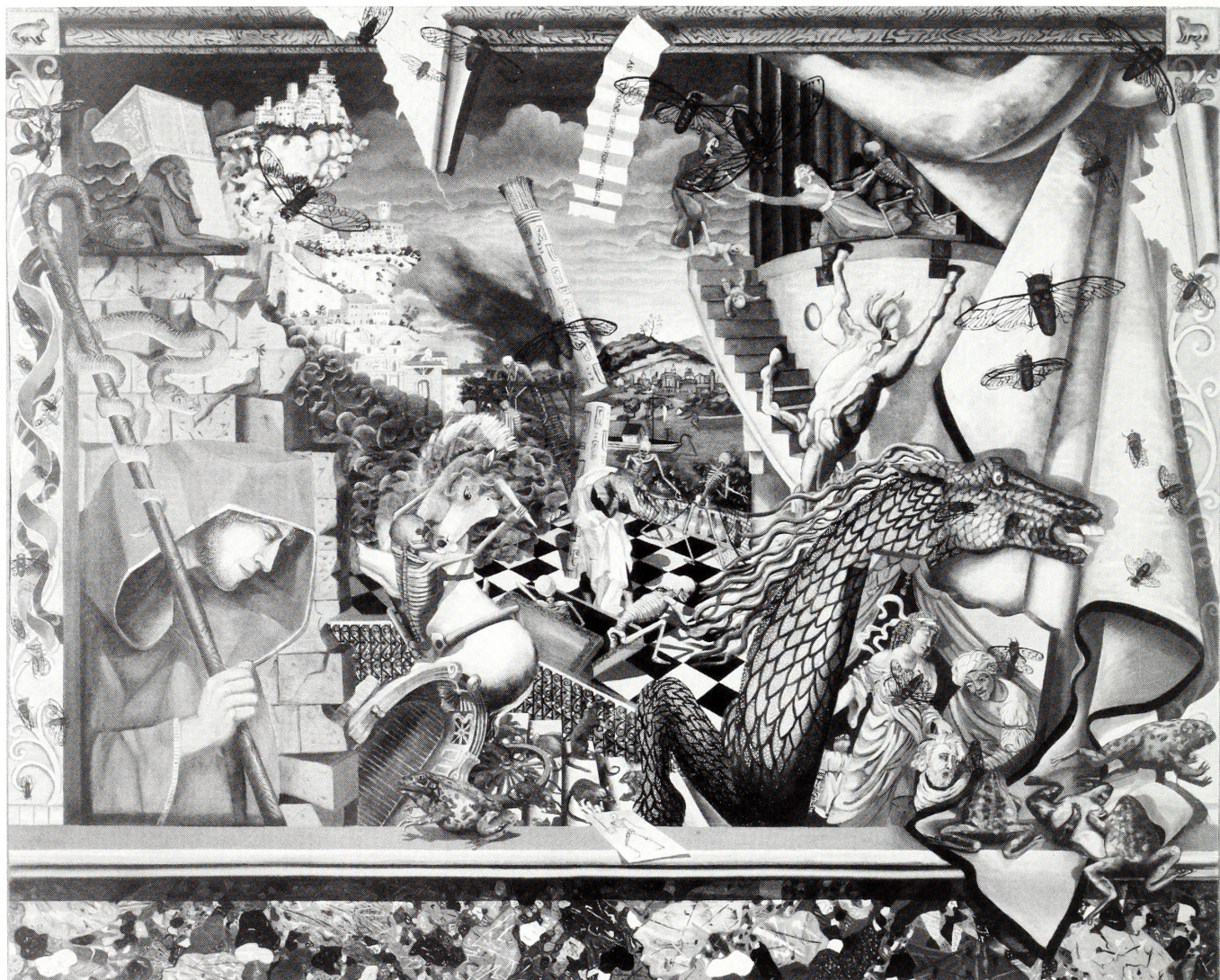




Michael Tropea photo

13. CHUTES AND LADDERS 1985  
oil on canvas and wood; 88 × 83 × 11 inches





Michael Tropea photo

14. EAST WIND 1984  
oil on wood; 50 × 62 inches





Michael Tropea photo

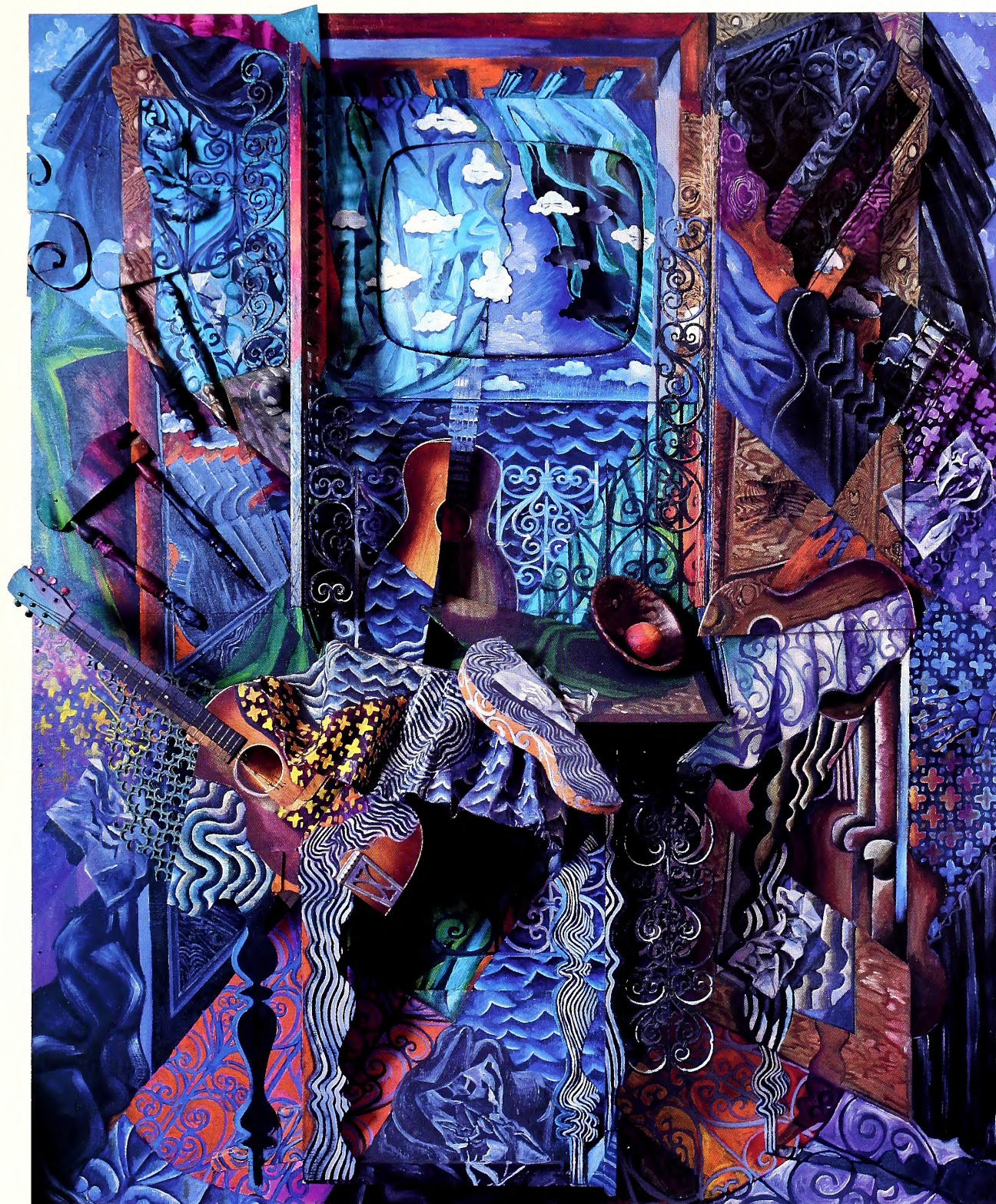
15. CARNEVALE 1983  
oil on wood; 78 × 66 × 9 inches





16. NIGHTWATCH 1983  
oil and fabric on wood; 78 × 115 × 27 inches



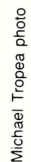


David Wharton photo

17. CURTAIN CALL 1982

oil on wood panel with objects, 96 × 78 × 22 inches





18. THE BROKEN PITCHER 1982  
oil on wood with objects; 78 x 96 x 23 inches



## JoAnne Carson

Born 1953, New York City  
Resides in Chicago

### Education

University of Illinois, Chicago, B.A. in Studio Art, 1976  
University of Chicago, M.F.A. in Studio Art, 1979

### Position

Self-employed

### Grants

- 1983 Rome Prize Fellowship, The American Academy in Rome  
Illinois Arts Council, Individual Artist Fellowship
- 1982 The National Endowment for the Arts, Individual Artist Fellowship

### Solo exhibitions:

- 1985 Options 25: Museum of Contemporary Art, Chicago  
Dart Gallery, Inc., Chicago
- 1982 N.A.M.E. Gallery, Chicago  
Fort Worth Art Museum, Texas

- 1981 Moming Gallery, Chicago  
Nancy Lurie Gallery, Chicago

### Group exhibitions:

- 1984 "Spring Exhibition," The American Academy in Rome, Italy
- 1983 "Constructed Paintings," Allen Frumkin Gallery, New York, Dart Gallery, Inc., Chicago
- 1982 Nancy Lurie Gallery, Chicago

### Bibliography:

- 1985 Warren, Lynn. "Options 25: JoAnne Carson." (brochure)  
Chicago, Illinois: Museum of Contemporary Art
- 1984 Cameron, Dan. "A New Generation of Chicago Artists." *ARTnews*, October edition, p.g 110.
- Consagra, Sophia. "American Academy in Rome Spring Exhibition." (catalogue) The American Academy in Rome, Italy
- 1983 Freudenheim, Susan. "JoAnne Carson at the Fort Worth Art Museum." *Art in America*, spring edition
- Tyler, Paul Eyrich. "Bold Witty Confusions." *ARTWEEK*, January 8 edition, Vol. 14, No. 1

# Peter Charles



Lois Russell photo

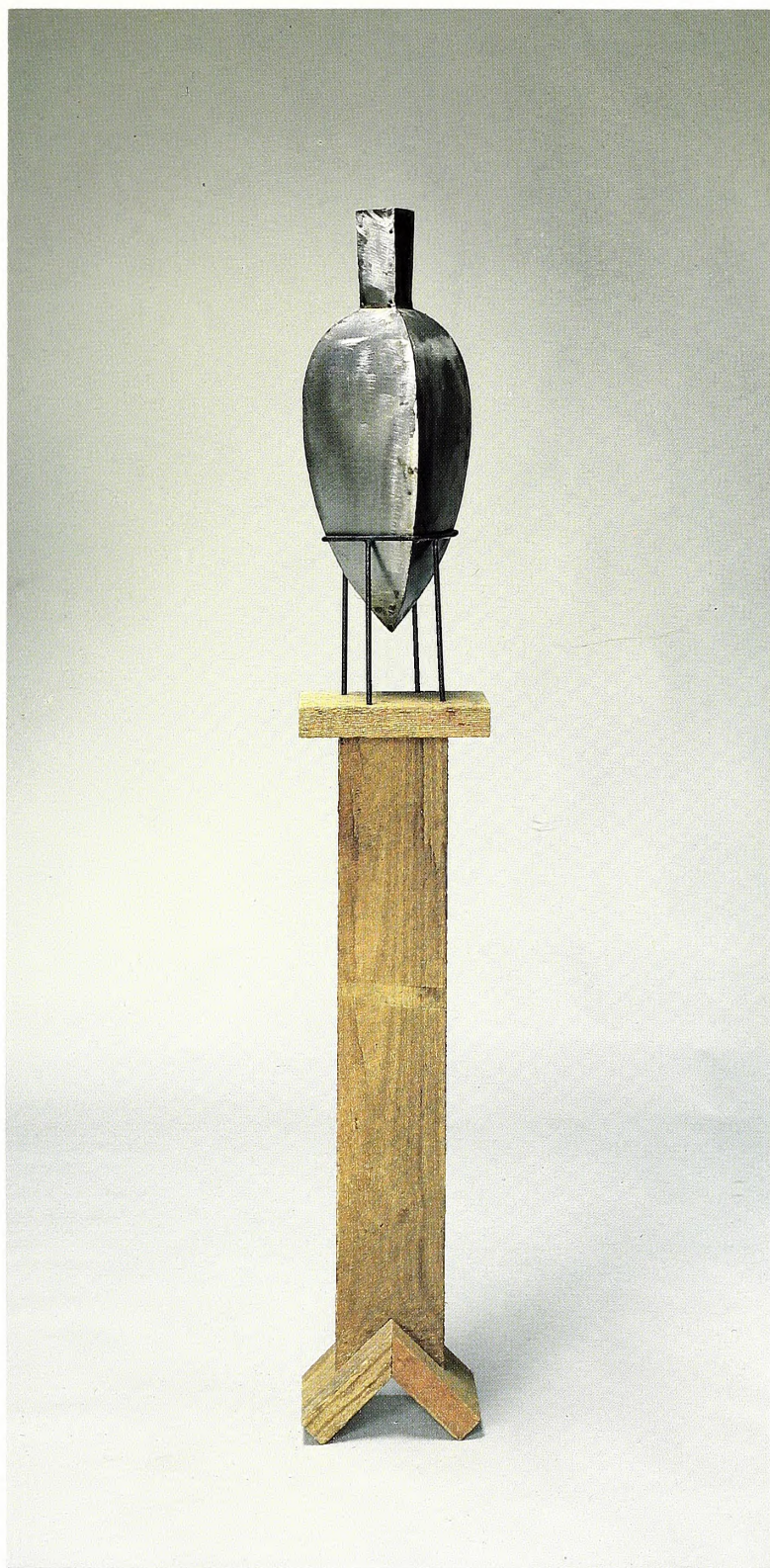
## Peter Charles:

"The works in this exhibition grew out of my long-term interest in the relationship between sculpture and pedestal and the physical and visual interdependence on the two. These sculptures represent variations on a theme that lavish as much attention on the "base" as on the *object d'art*. In the invention of these forms, I have found inspiration in a number of artistic styles and periods, from classical Greek to early American.

The dialogue between pedestal and object is thus enriched with associations and references to other times and cultures. Thus, *Slender Column* is all classical but rustic dignity, while *Contrapposto* suggests Art Deco wrapped in a bit of humor. *Amphora* presents a pointed classical vessel delicately held in a metal wire stand and balanced on a rough wooden base which echoes in reverse its V-shaped foot.

"For the past ten years, my sculptures have been frontal, totemic, hieratic images. When asked to characterize my work as a whole, I combine terms that stand well separated on the spectrum of visual arts: lyrical/constructivism. Constructivist because they contain carefully built and elaborated visual relationships, and lyrical because these relationships in my sculpture are enriched by a poetic quality."





Andrew Bradtke photo

19. AMPHORA 1984  
welded steel and wood; 59 × 9 × 5½ inches





Andrew Bradtke photo

20. BIRD OF PARADISE 1984  
steel; 87 × 14 × 7 inches

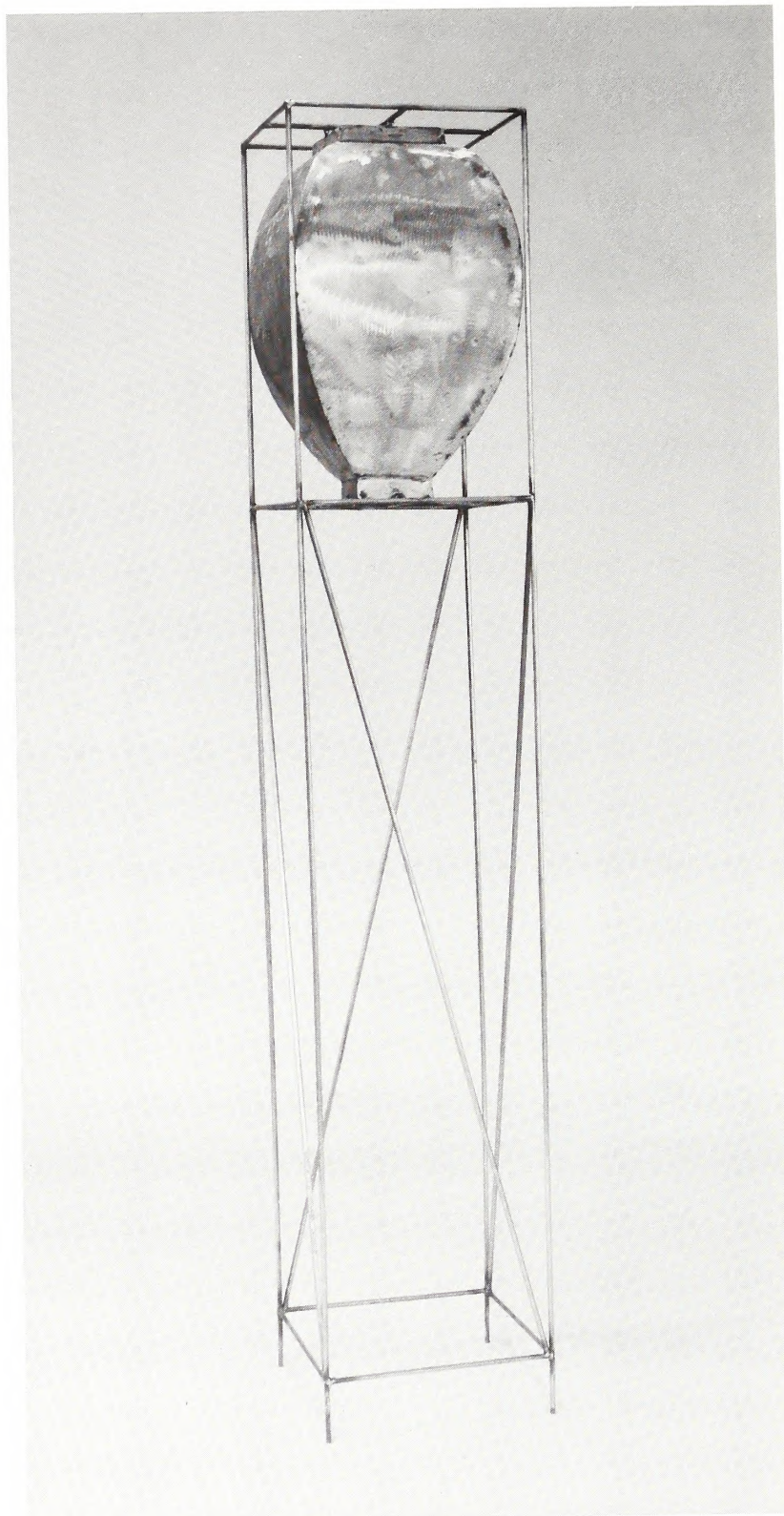




Andrew Bradtke photo

21. RED TABLE 1984  
steel and lacquer over wood; 74 × 10½ × 10½ inches





Andrew Bradtke photo

22. METAL VESSEL 1984  
steel; 60 × 11 × 11 inches





Andrew Bradtke photo

23. OTHER CULTURES 1984  
steel; 86 × 6 × 6 inches





Andrew Bradtke photo

24. ARCADIA 1983  
steel and walnut; 97 × 19 × 10 inches

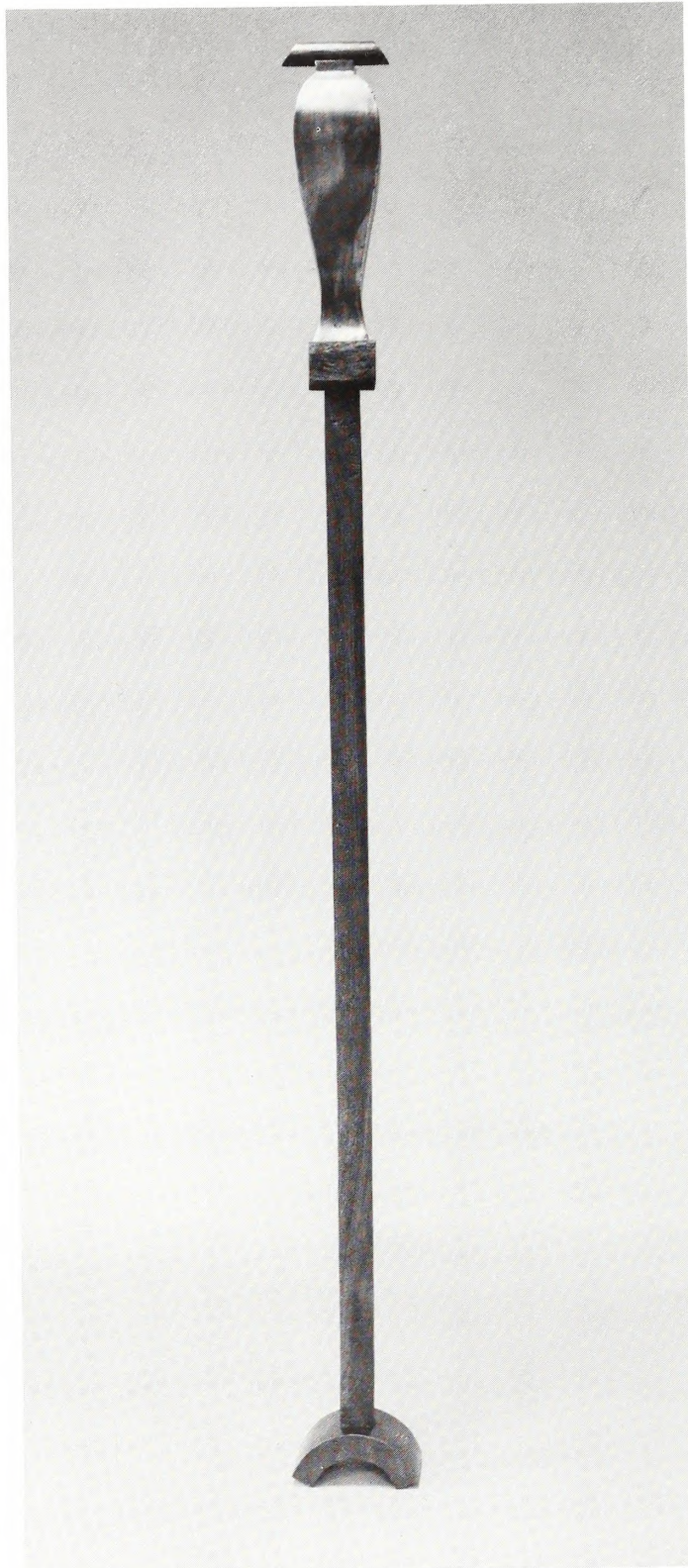




Lois Russell photo

25. CONTRAPPOSTO 1983  
steel, stained and painted maple; 87 × 16 × 8 inches





Andrew Bradtke photo

26. SLENDER COLUMN 1983  
steel and walnut; 81 × 6 × 6 inches



## Peter Charles

Born 1943, Washington, D.C.

Resides in Washington, D.C.

### Education

Rhode Island School of Design, B.F.A., 1965

Yale University, M.F.A., 1967

### Position

Assistant professor of art, Georgetown University

### Grants

1982 National Endowment for the Arts, Individual Artist Fellowship

### Solo exhibitions:

1983 Zolla/Lieberman Gallery, Chicago

1982 Touchstone Gallery, New York

1981 Huntington Galleries, Huntington, West Virginia

Southeastern Center for Contemporary Art, Winston-Salem, North Carolina

Henri Gallery, Washington, D.C.

1974 Isis Gallery, Notre Dame University, Notre Dame, Indiana

### Group exhibitions:

1984 Henri Gallery, Washington, D.C.

Zolla/Lieberman Gallery, Chicago

1983 Anton Gallery, Washington, D.C.

1982 Zolla/Lieberman Gallery, Chicago

1979 GARO: Tomlinson Collection, Morgantown, West Virginia

1978 University of Pittsburgh Gallery, Pennsylvania

Henri Gallery, Washington, D.C.

### Selected juried exhibitions:

1984 "Sculpture '84 Washington Square," Washington, D.C.

1979 Cultural Center, Charleston, West Virginia, sculpture prize  
"Exhibition 280," Huntington Galleries, Huntington, West Virginia, purchase award/award for excellence

1978 "24th Drawing and Small Sculpture Show," Art Gallery, Ball State University, Muncie, Indiana

# Don Cooper



## Don Cooper:

"I'm looking for something I've never seen before – something described by its difference. . .the mystery of the space between reality and the imagination.

"My paintings have been described as realistic, surrealistic, expressionistic, narrative, autobiographical, theatrical, political, metaphorical, moving, mysterious, melodramatic, haunting, scary, crazy, weird, difficult, far out, down home, wonderful, exotic, beautiful, gorgeous, psychedelic, colorful, bloody, very red, luminous, nuclear, day-glo, dark, and still."





Photo courtesy of Phyllis Weil Gallery

27. ROOM WITH A VIEW – A RETURN TO NATURE 1984  
oil on canvas; 46 × 74 inches





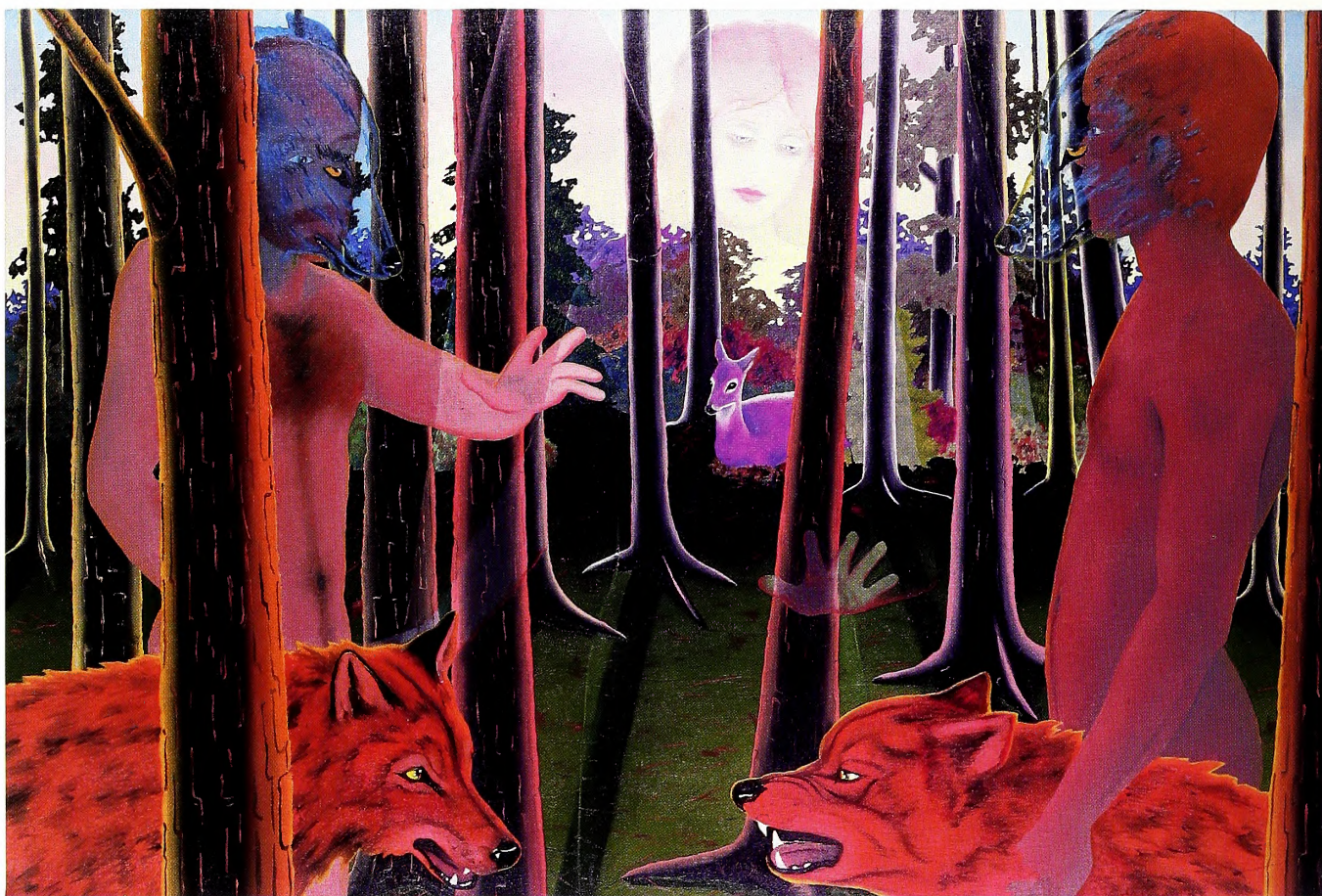
28. THE DEPOSITION - WHO'S TO BLAME 1984  
oil on canvas; 46 × 74 inches





29. ANGEL OF MERCY 1983  
oil on canvas; 60 × 80 inches

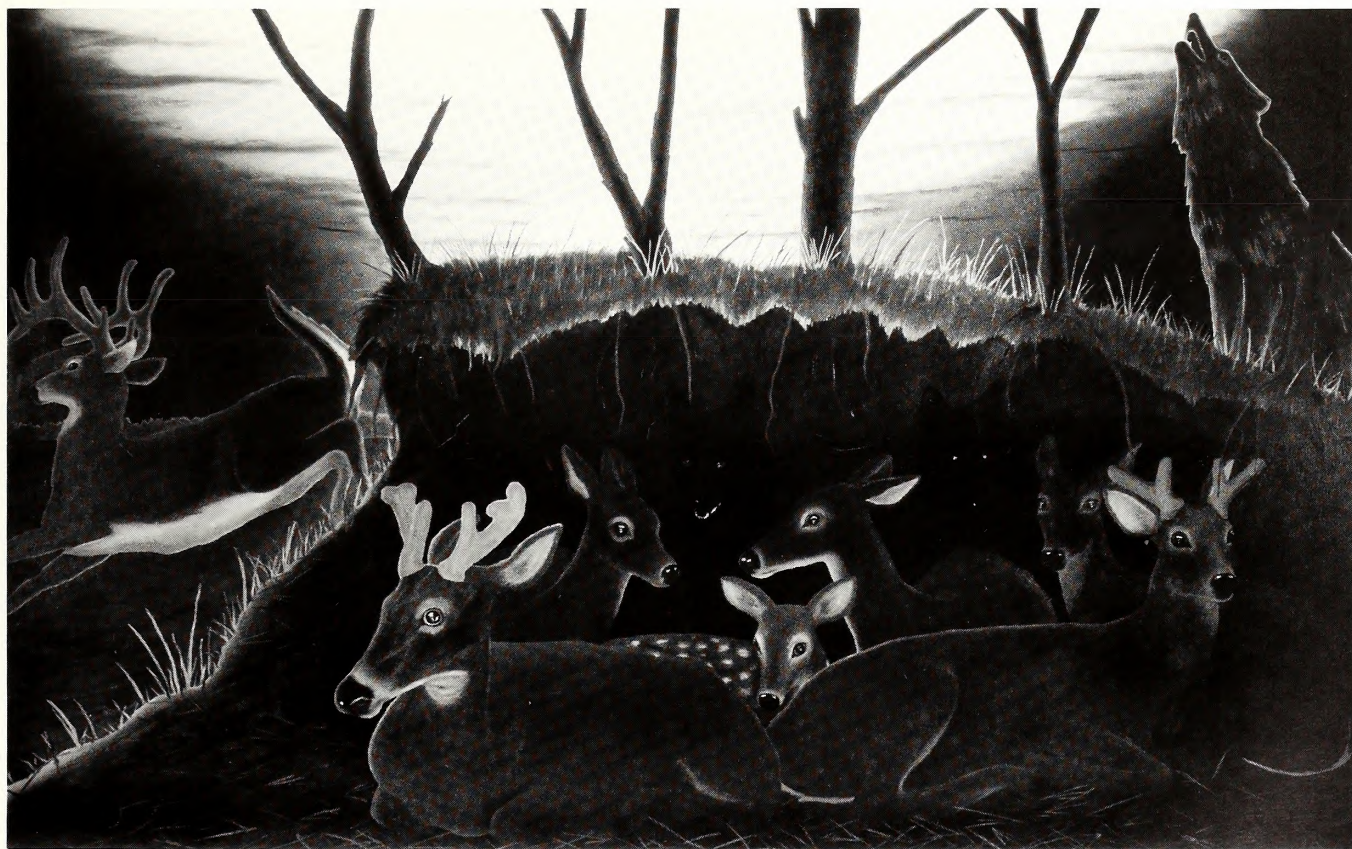




Carl Powell photo

30. MY DOG'S HOTTER 1983  
oil on canvas; 40 × 60 inches





Jerry Burns photo

31. DUCK AND COVER 1982  
oil on canvas; 56 × 90 inches





Photo courtesy of Phyllis Weil Gallery

32. SCOUTING NEAR THE MOUNTAIN OF STONE 1982  
oil on canvas; 43½ × 77 inches



## Don Cooper

Born 1944, Beltin, Texas

Resides in Atlanta, Georgia

### Education

University of Georgia, Athens, M.F.A., 1968

University of Georgia, Athens, B.F.A., 1966

### Position

Self-employed

### Grants

- 1982 NEA/SECCA Southeastern Artist Fellowship,  
Southeastern Center for Contemporary Art, Winston-  
Salem, North Carolina

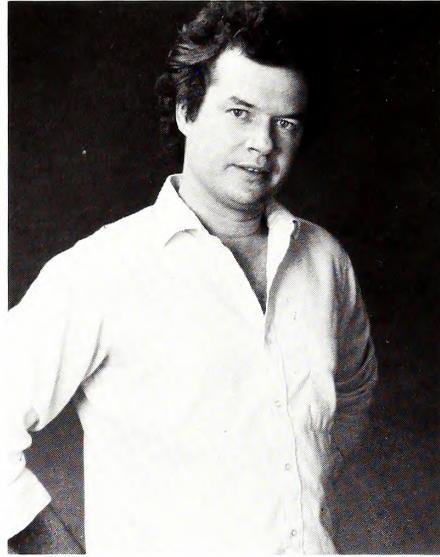
### Solo exhibitions:

- 1985 Phyllis Weil Gallery, New York, New York  
1984 Phyllis Weil Gallery, New York, New York  
1981 Kipnis: Works of Art, Atlanta, Georgia  
1979 Nexus Contemporary Art Center, Atlanta, Georgia  
1975 LaGrange College, LaGrange, Georgia  
1974 Ogelthorpe University, Atlanta, Georgia  
1973 Wesleyan College, Macon, Georgia  
1972 Scott Gallery, Atlanta

### Group exhibitions:

- 1985 "Southern Expression: Don Cooper, Tom Ferguson, and  
Amy Landesburg," High Museum of Art, Atlanta,  
Georgia  
"Contemporary American Art," Columbus Museum of  
Art, Georgia  
1984 "Portrait of the South," Palazzo Venezia, Rome, Italy  
Beneficial Management Corporation, Peapack, New Jersey  
"The Political Show," Nexus Contemporary Art Center,  
Atlanta, Georgia  
"American Neo-Expressionists," The Aldrich Museum of  
Contemporary Art, Ridgefield, Connecticut  
1983 "The Southeast Seven VI," Southeastern Center for  
Contemporary Art, Winston-Salem, North Carolina  
"What Artists Have to Say About Nuclear War," Nexus  
Contemporary Art Center, Atlanta, Georgia  
"Birmingham Biennial," Birmingham Museum of Art,  
Alabama  
1982 "Artists in Georgia," Lamar Dodd Art Center, LaGrange,  
Georgia  
1979 "47th Annual Southeastern Competition for Painting and  
Sculpture," Southeastern Center for Contemporary Art,  
Winston-Salem, North Carolina

# James Croak



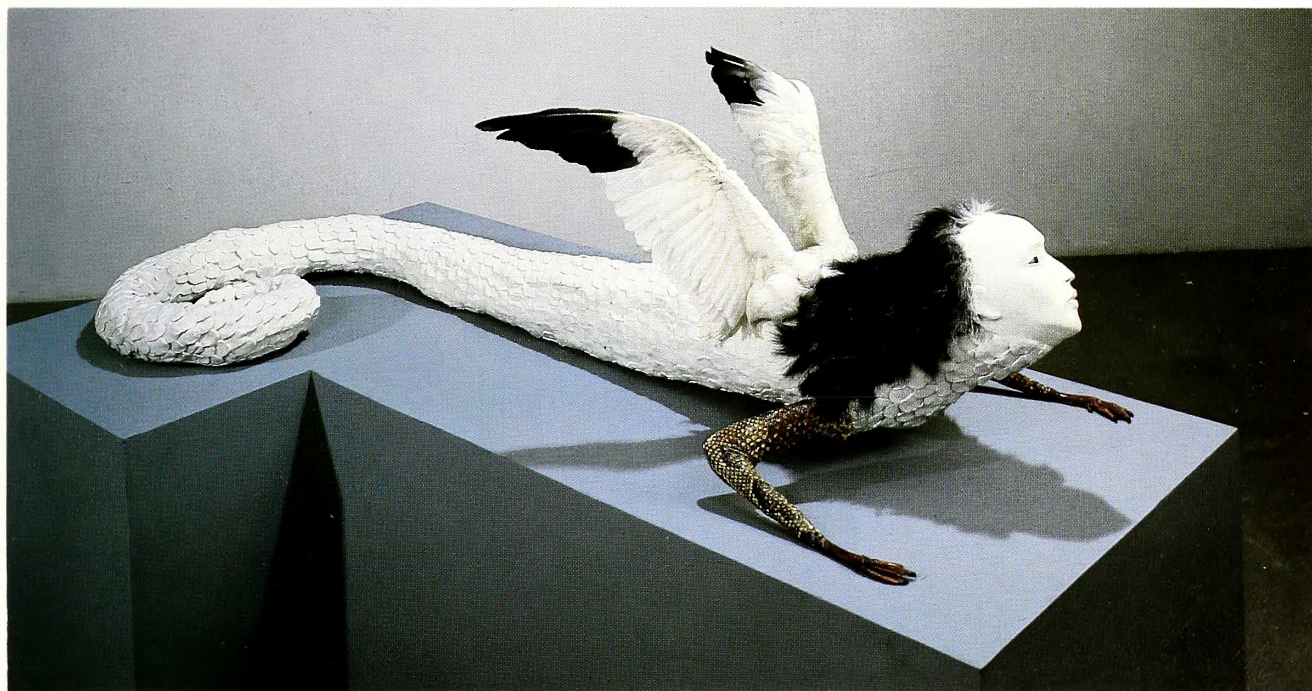
Steve Fritz photo

## James Croak:

"I wonder when it was. . .and why it was and when it was that I was stunned into an abstraction of myself. Young at the time, brand new at the time, having no memory of something unusual. . .But would want to know, would pay to know, why I build things; it takes time, a lot of time, earned time, to do this and what is it that sustains through this amount of time; I look at all the stacks and shelves of parts and bags and cans of this and that and wonder why it all got here and what was the impetus for bringing it here anyway? Why didn't I learn to water ski or sell insurance in Wichita and how did I end up with my life half done and my bed next to a welding machine?

"This is how my day usually goes."





33. SPHINX 1983  
fiberglass and mixed animal parts; 24 × 84 × 30 inches





34. MIRROR MONKEY 1983  
mixed media; 60 × 36 × 15 inches





35. TRUTH, JUSTICE, MERCY 1983  
mixed media, horse, fiberglass; 96 × 96 × 72 inches





36. LIONESS 1982

African lion, foam, wire; 48 × 72 × 30 inches



## James Croak

Born 1951, Cleveland, Ohio

Resides in Los Angeles, California, and Brooklyn, New York

### Education

University of Illinois, B.A. in sculpture

### Position

Self-employed

### Grants

1975 National Endowment for the Arts, Individual Artist Fellowship

1972 National Humanities Grant

### Solo exhibitions:

1983 Otis Art Institute of the Parsons School of Design, Los Angeles, California

1982 San Diego State University, California

1980 Kirk de Gooyer Gallery, Los Angeles

1978 Janus Gallery, Los Angeles

### Group exhibitions:

1984 "Automobile and Culture," The Museum of Contemporary Art, Temporary Contemporary, Los Angeles, California

# Sidney Goodman



**Sidney Goodman:**

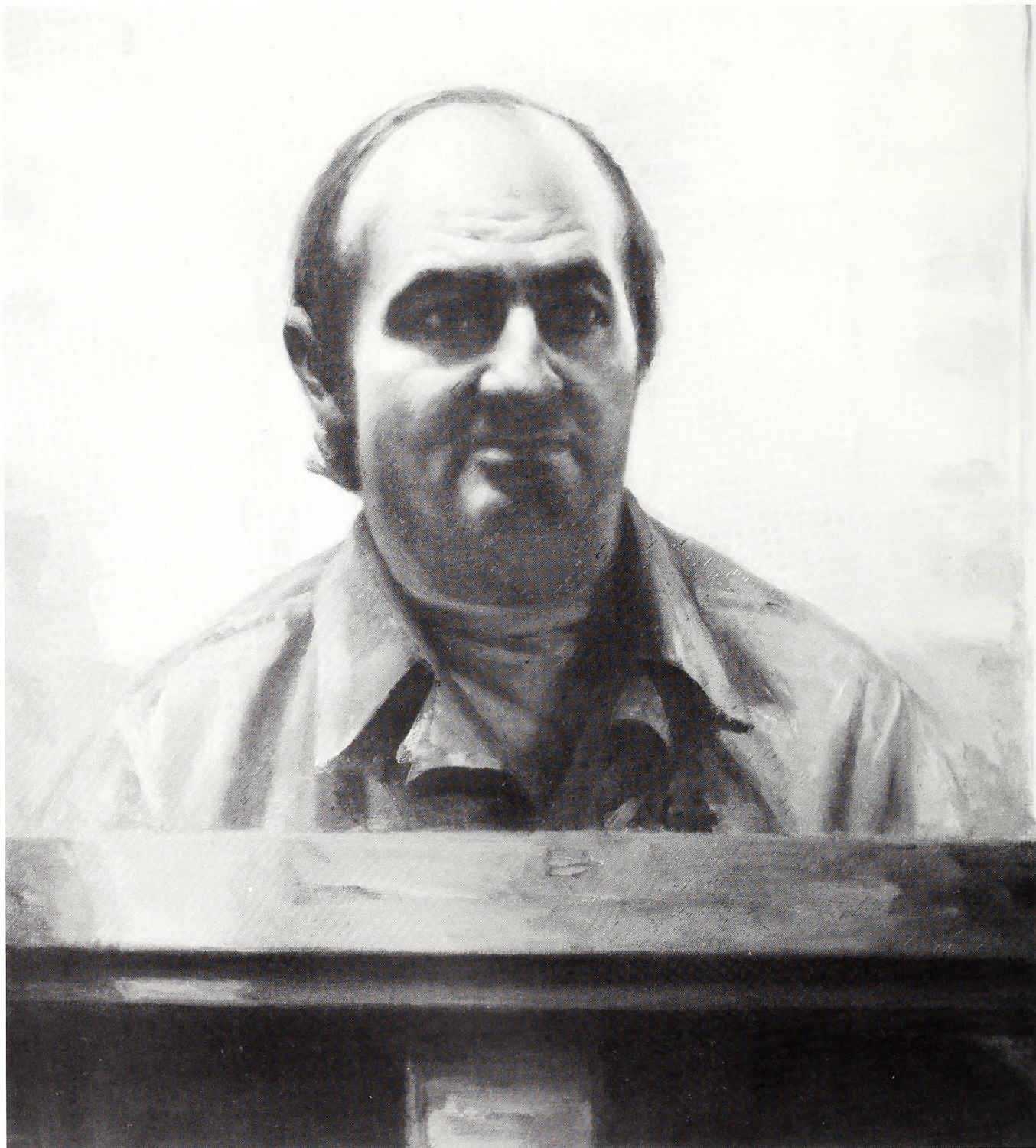
"I have always been attracted by opposites. Things earthbound and things airborne hold a strong interest for me. My efforts and concerns have been towards finding the forms that will fit the needs of the imagination."





37. CEREMONY (work in progress) 1984-1985  
oil on canvas; 66 × 81 ¼ inches





38. SELF-PORTRAIT 1983-1984  
oil on canvas; 28 × 24 inches





39. THREE SISTERS 1982-84  
oil on canvas; 75 × 70 inches

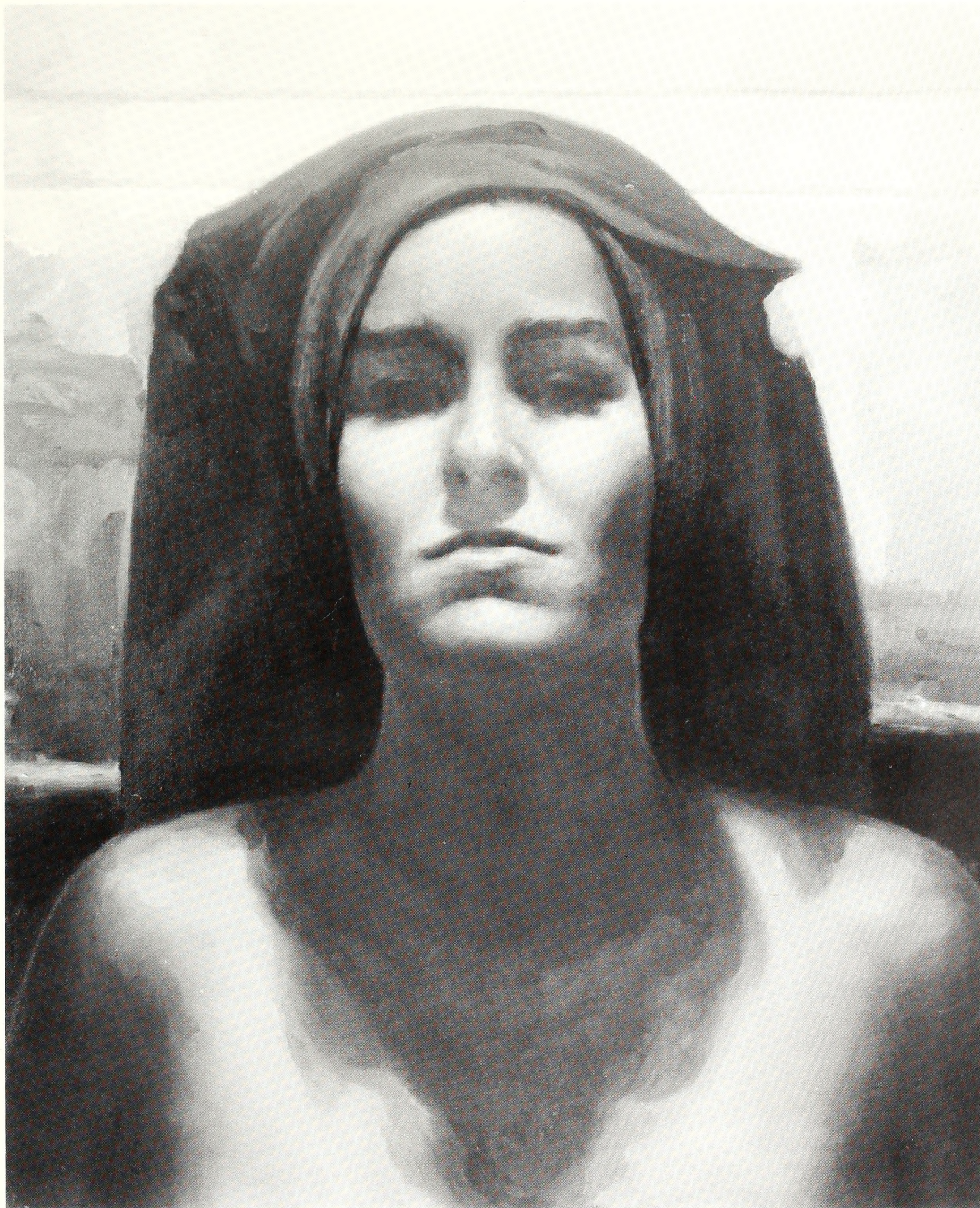
Bill Jacobson photo





40. AN ALLEGORY 1983  
oil on canvas; 50 × 60 inches

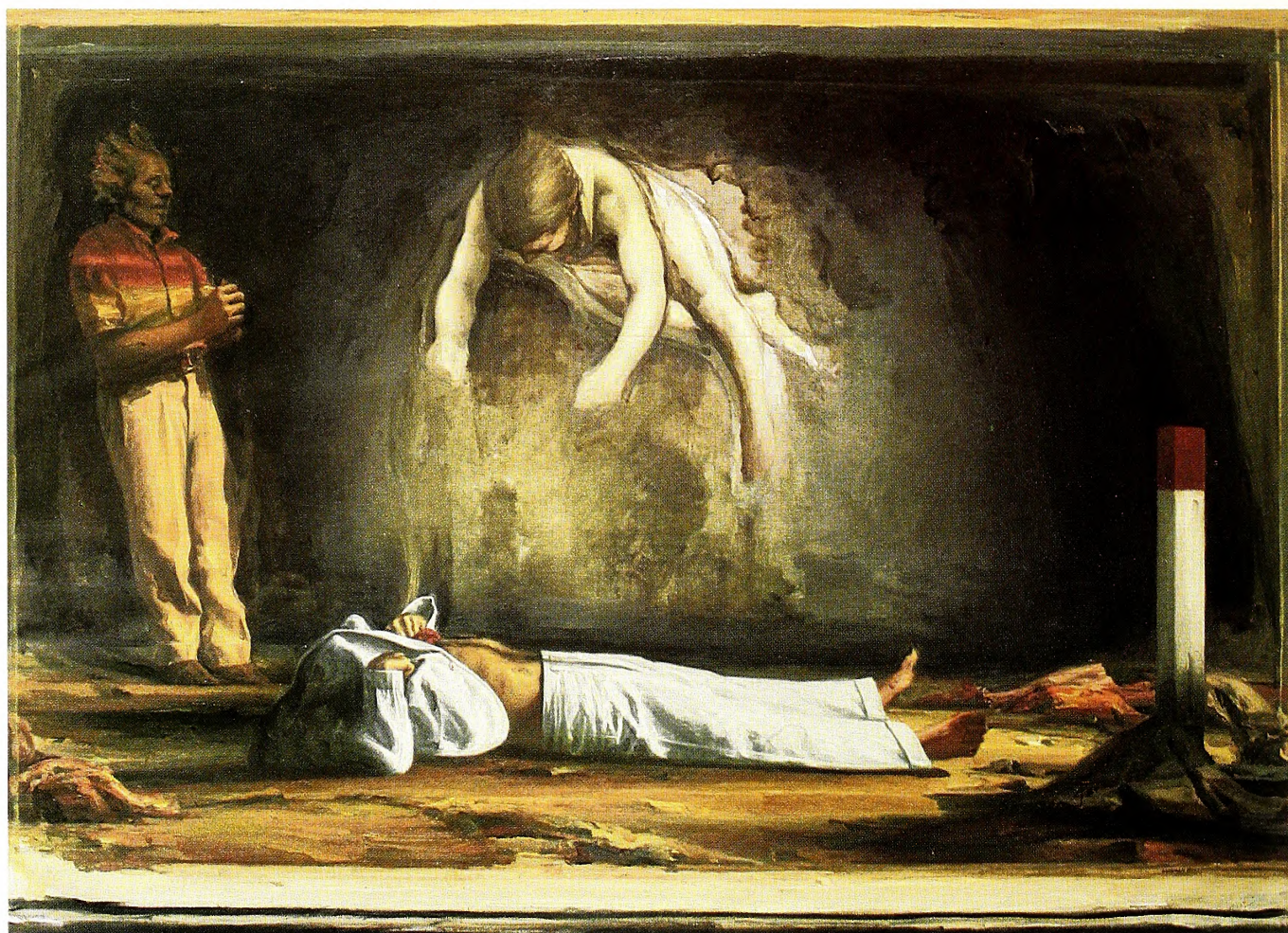




Norrin Bejemann photo

41. WOMAN WITH RED TOWEL 1982-1984  
oil on canvas; 30 × 25 inches





42. THE QUICK AND THE DEAD 1980-81  
oil on canvas; 63¾ × 88½ inches



## Sidney Goodman

Born 1936, Philadelphia, Pennsylvania  
Resides in Philadelphia

### Education

Philadelphia College of Art, 1954-1958

### Position

Teaching, Pennsylvania Academy of the Fine Arts, Philadelphia

### Grants

- 1974 National Endowment of the Arts, Individual Artist Fellowship
- 1964 Guggenheim Fellowship
- 1957 Yale Norfolk Fellowship

### Awards

- 1975 Butler Institute of American Art, first prize, 39th Annual Mid-year Show
- 1971 National Academy of Design

### Solo exhibitions:

- 1984 Terry Dintenfass Inc., New York, New York  
"Sidney Goodman: Recent Work," Wichita Art Museum, Kansas
- 1982 Terry Dintenfass Inc., New York, New York  
"Sidney Goodman: Recent Work," Boston University Art Gallery, Boston, Massachusetts
- 1981 "Sidney Goodman: Recent Work," Institute of Contemporary Art of the Virginia Museum of Fine Arts, Richmond
- 1980 "Sidney Goodman: A Retrospective, 1959-1979," traveled to Pennsylvania State University Museum of Art, Philadelphia; Queens Museum, New York; Columbus Museum, Ohio; Delaware Art Museum, Wilmington  
Terry Dintenfass Inc., New York, New York

- 1978 Terry Dintenfass Inc., New York, New York
- 1977 Terry Dintenfass Inc., New York, New York  
Schenectady Museum, New York

### Group exhibitions:

- 1984 Drawing by Contemporary Figurative Artist, The Maryland Institute, College of Art, Baltimore  
"Twentieth Century American Drawings, The Figure in Context," Traveling Exhibition, International Exhibits Foundation
- 1982 "20/20: Twenty Galleries/Twenty Years," and "Aspects of Realism: 1950-1970," Terry Dintenfass Inc., New York, New York  
"Artist's Protest," National Academy of Design, 157th Annual Exhibition, Pratt Graphic Center, New York, New York
- 1981 "Be My Valentine," Delaware Art Museum, Wilmington  
"Ten Pens," Gibbes Art Gallery, Charleston, South Carolina  
"Contemporary American Realism Since 1960," Traveling exhibition, Pennsylvania Academy of Fine Arts, Philadelphia  
Sardoni Art Gallery of Wilkes College, Wilkes-Barre, Pennsylvania
- 1980 Collector's Show, Arkansas Arts Center, Little Rock

### Selected public collections:

- Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- Library of Congress, Washington, D.C.
- Philadelphia Museum of Art
- The Brooklyn Museum, Brooklyn, New York
- The Metropolitan Museum of Art, New York, New York
- Whitney Museum of American Art, New York, New York
- The Museum of Modern Art, New York, New York
- Pennsylvania Academy of the Fine Arts, Philadelphia
- The Art Institute of Chicago

# Jon Imber



Susan Donath photo

## Jon Imber:

"These are all paintings depicting real people who are close to me in some way. Everything in the paintings, from a background color to a fingernail, has a real significance for me. Yet, it is only when I begin to uncover the visible world and touch some of the mystery within, that I feel that I'm really on to something.

"The source of an image can originate in a specific event or situation that I saw or experienced some morning. Other images seem to come from somewhere deeper inside me and may relate to more mythic or timeless themes. In either case, it is an image of a real person or a relationship between two people that has compelled me to paint."





Greg Heins photo

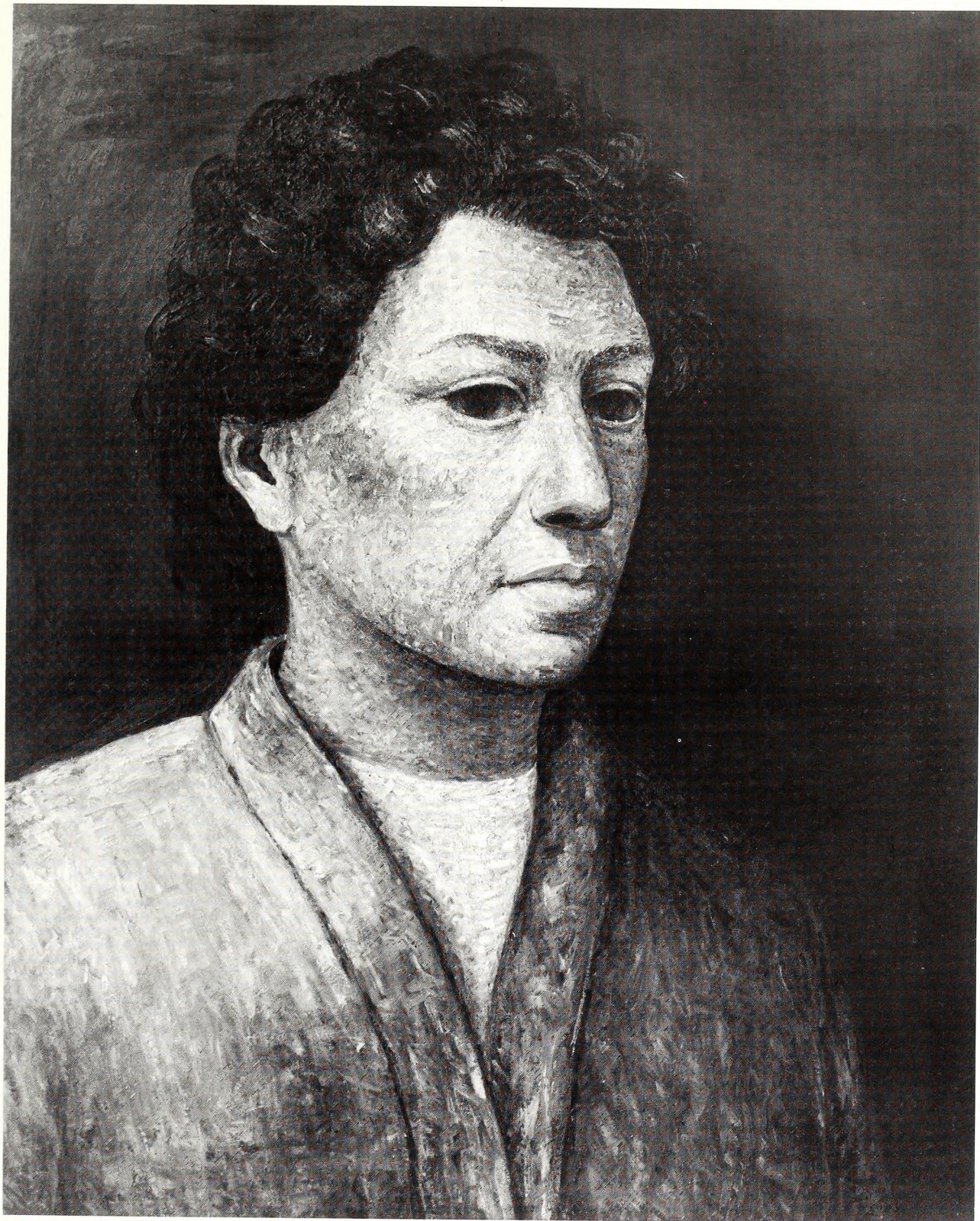
43. PIETA 1982  
oil on canvas; 88 × 64 inches





44. SELF-PORTRAIT 1984  
oil on canvas; 64 × 54 inches





45. PORTRAIT OF DEBORAH 1983  
oil on canvas; 67½ × 55½ inches





46. RESTING NUDE 1982  
oil on canvas; 65¼ × 89½ inches





Greg Vasquez photo

47. THE RED BLOUSE 1981  
oil on canvas; 66 × 80 inches





48. SOCK AND STOCKING 1981  
oil on canvas; 67 × 82 inches



## Jon Imber

Born 1950, Baldwin, New York  
Resides in Somerville, Massachusetts

### Education

Boston University, M.F.A., 1977  
Cornell University, B.F.A., 1972

### Position

Self-employed

### Solo exhibitions:

- 1984 Victoria Munroe Gallery, New York, New York  
Nielsen Gallery, Boston, Massachusetts
- 1982 Nielsen Gallery, Boston, Massachusetts
- 1981 Nielsen Gallery, Boston, Massachusetts

### Group exhibitions:

- 1984 "Local Visions: Portraits", Hayden Gallery, Massachusetts  
Institute of Technology, Cambridge
- "The Figure Again: New Painting and Sculpture",  
The Currier Gallery of Art, Manchester, New Hampshire
- 1983 "Brockton Triennial", Brockton Art Museum,  
Massachusetts

"Boston Now", Institute of Contemporary Art, Boston,  
Massachusetts

- 1982 "Issues: New Allegory 1," Institute of Contemporary Art,  
Boston, Massachusetts
- "Boston Now: Figuration," Institute of Contemporary Art,  
Boston, Massachusetts
- 1980 "Made in Boston: Contemporary Drawings from the  
Permanent Collection," Fogg Art Museum, Cambridge,  
Massachusetts
- "Four Boston Artists," Nielsen Gallery, Boston,  
Massachusetts
- 1978 "Fresh Images", Rose Art Museum, Brandeis University,  
Waltham, Massachusetts

### Selected collections:

Broida Museum, New York, New York  
The Currier Gallery of Art, Manchester, New Hampshire  
Fogg Art Museum, Cambridge, Massachusetts  
Museum of Fine Arts, Boston, Massachusetts  
Rose Art Museum, Brandeis University, Waltham, Massachusetts



# Luis Jimenez



National Museum of American Art photo

## Luis Jimenez:

"I am a traditional artist in the sense that I give form to my culture's icons. I work with folk sources, the popular culture and mythology, using a popular material – fiberglass – shiny finishes, metal flake and at times illumination. In the past important icons were religious; now they are secular.

"The *Sodbuster* is a public sculpture that stands as a symbol for the community of Fargo, North Dakota. It is rooted, and a link in a long folk tradition of San Isidro sculpture, and is, for me, a personal metaphor for work and working class people."





Bruce Berman photo

49. SODBUSTER 1983-1984  
fiberglass; 7 feet × 24 feet × 5 feet, 3 inches

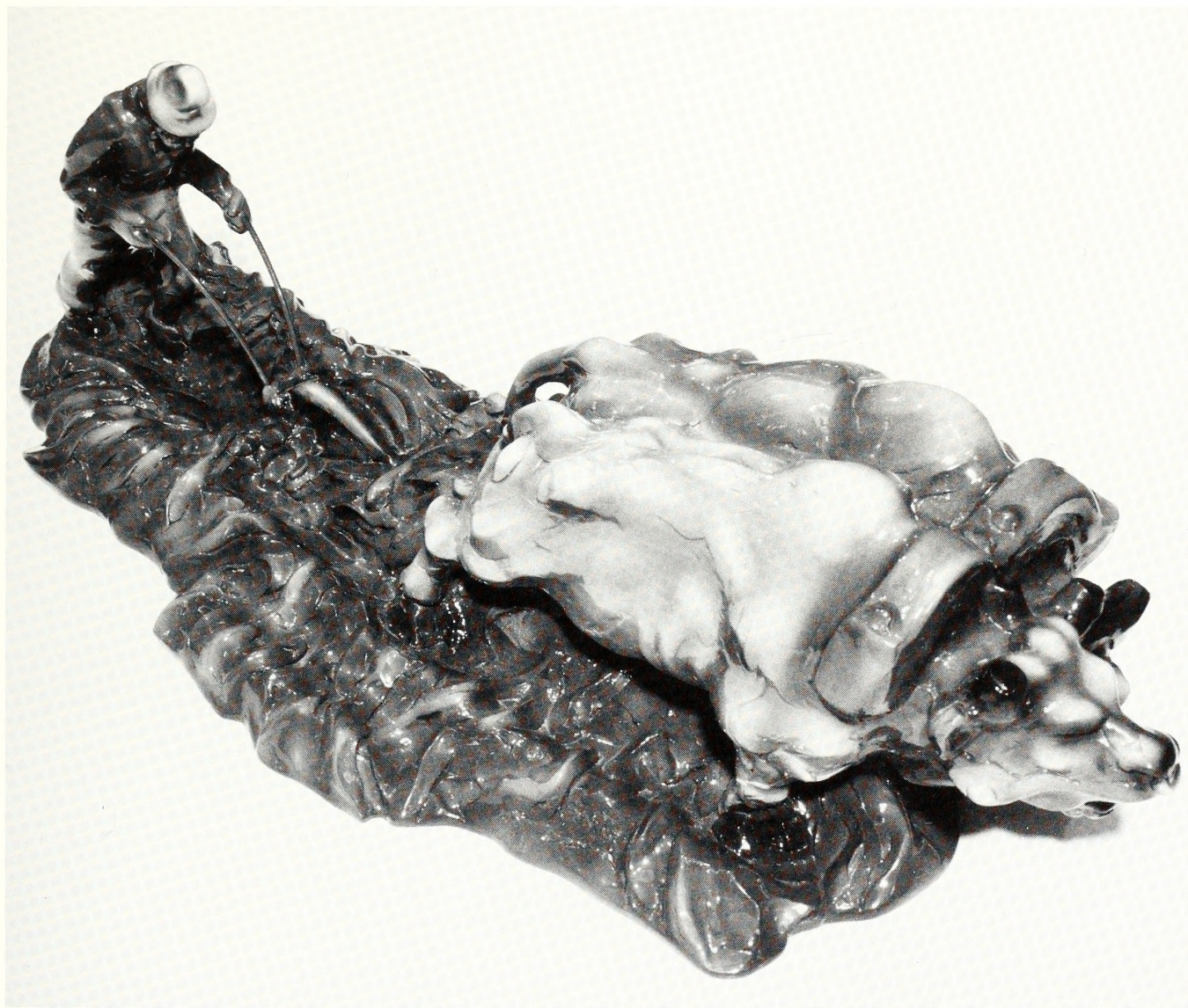




50. SODBUSTER:  
WORKING DRAWING (details)  
1981  
crayon on cloth; 8 × 24 feet







51. SODBUSTER (maquette) 1982  
fiberglass; 10 × 32 × 14 inches

Jeff Rosenbaum photo





Photo courtesy of Phyllis Kind Gallery

52. MAQUETTE FOR SOUTHWEST PIETA 1983  
fiberglass and epoxy; 24 × 17 × 12 inches





53. POPO AND ISLE (SOUTHWEST PIETA) 1982  
color pencil on paper; 34 × 34 inches

Jeff Rosenbaum photo





54. STEELTOWN WORKER (maquette) 1984  
fiberglass; 30 × 7 × 7 inches

Biff Henrich photo



## Luis Jimenez

Born 1940, El Paso, Texas  
Resides in Hondo, New Mexico

### Education

University of Texas, B.S. (Art & Architecture) 1964  
Cuidad Universitaria, Mexico, D.F., 1964

### Position

Self-employed

### Grants

- 1979 American Academy in Rome and the National  
Endowment for the Arts, Mid-career Fellowship Award
- 1977 American Academy of Arts & Letters, New York, Hassam  
Fund Purchase Award
- National Endowment for the Arts, Individual Artist  
Fellowship

### Awards

- 1983 "Howl," Sculpture Commission, Wichita State University,  
Wichita, Kansas, 1982
- "Steeltown Worker," Sculpture Commission, Niagara Frontier  
Transportation Authority, Buffalo, New York
- Veteran's Administration Hospital, Oklahoma City,  
Oklahoma
- 1981 "Southwest Pieta," Sculpture Commission, National  
Endowment for the Arts, Art in Public Places and City  
of Albuquerque, New Mexico

### Solo exhibitions:

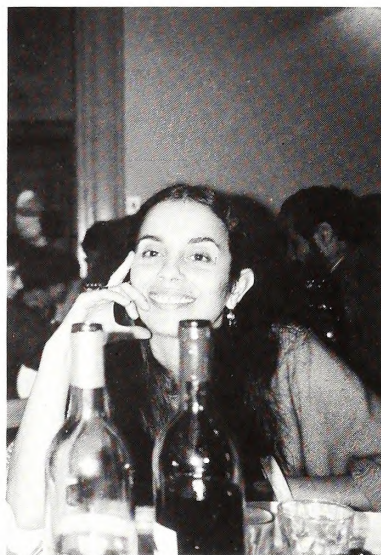
- 1984 Phyllis Kind Gallery, New York, New York  
Alternative Museum, New York, New York  
Hammarckjold Plaza, New York, New York  
Sculpture Plaza, New York, New York  
Art Attack Gallery, Boise, Idaho  
Roswell Museum and Art Center, Roswell, New Mexico
- 1983 Candy Store Gallery, Folsom, California  
Yares Gallery, Scottsdale, Arizona  
Laguna Gloria Art Museum, Austin, Texas
- 1982 Heydt-Bair Gallery, Santa Fe, New Mexico
- 1981 Frumkin Struve Gallery, Chicago  
Sebastian-Moore Gallery, Denver, Colorado

### Group exhibitions:

- 1984 "Arts New Mexico," traveling show, Santuario de  
Guadalupe, Santa Fe, New Mexico; Museum of Modern  
Art of Latin America, Washington, D.C.; Instituto  
Nacional de Ethnographica y Historia, Mexico; Museo de  
Arte e Historia, Juarez, Mexico; Roswell Museum and  
Art Center, Roswell, New Mexico
- "Collision," Lawndale Annex Art Gallery, University of  
Houston, Texas
- "MacArthur Park Public Art Program, Phase II," Otis Art  
Institute of Parsons School of Design, Los Angeles
- 1983 "Insight Images of Texas," San Diego Museum of Art,  
California
- "Santa Fe Festival of the Arts," New Mexico
- "Language, Drama, Source and Vision," The New Museum  
of Contemporary Art, New York, New York



# Ana Mendieta



Wendy Evans photo

## Ana Mendieta:

### DIALOGUE OF SELF AND OTHER

center	root
soil	history
entity	man
woman	being
void	life
death	confronting
birth	cord
heart	primary
blood	surge
vein	growth
cave	place
mound	grown
groove	warm
grove	secret
grave	sweat
heat	know
node	mold
nude	one
cold	hot
pool	blood
rock	stone
corn	mud
slime	stick
seam	beam
song	end





55. FIGURE WITH GNANGA 1984  
earth and binder over wood;  $7\frac{1}{2} \times 3\frac{1}{4} \times 1\frac{1}{2}$  inches



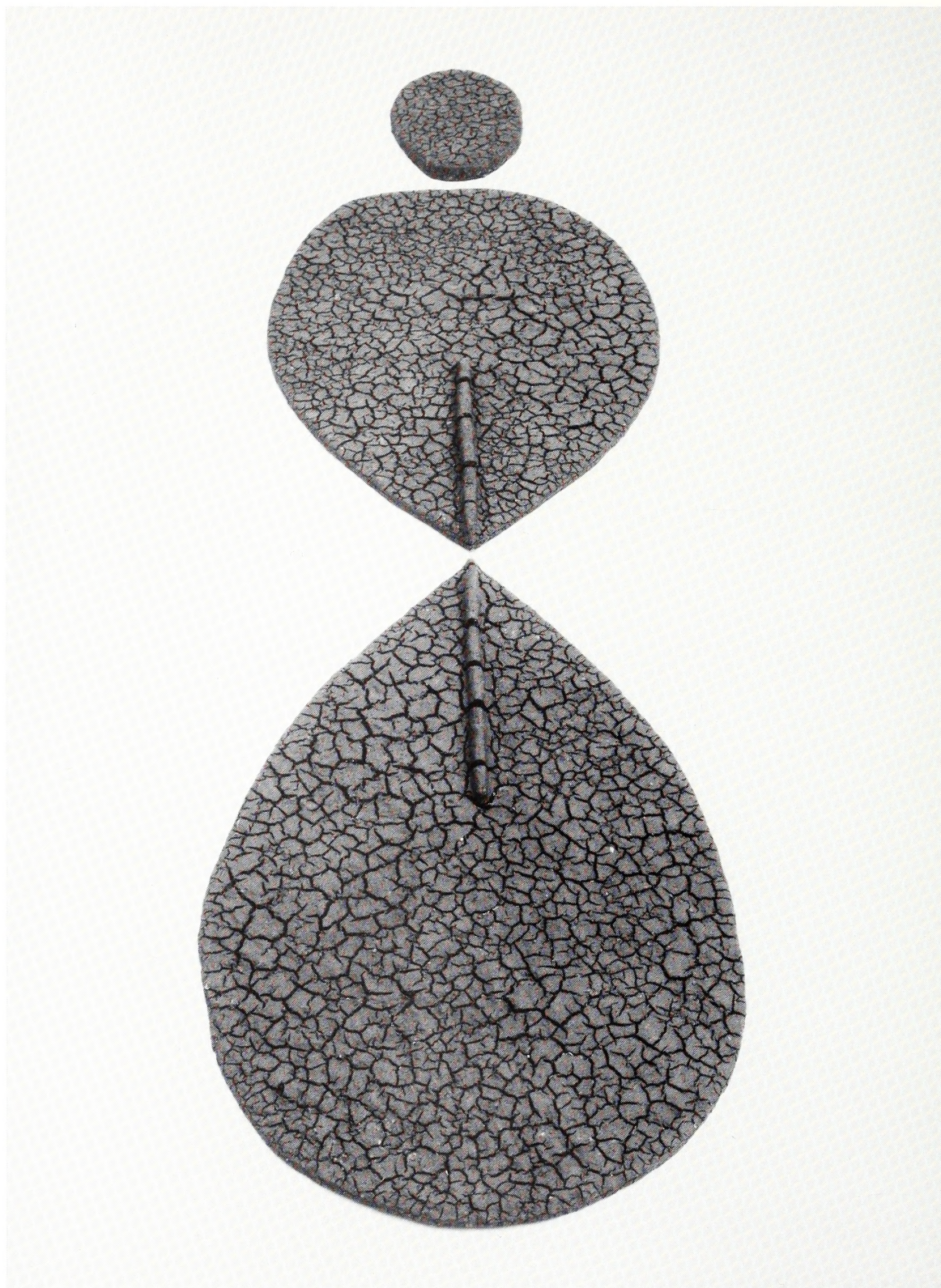




56. ORACULO 1984

sand and binder over wood; 68 × 31½ × 2 inches





57. ONILE 1984

earth and binder over wood; 87 × 24 × 2½ inches

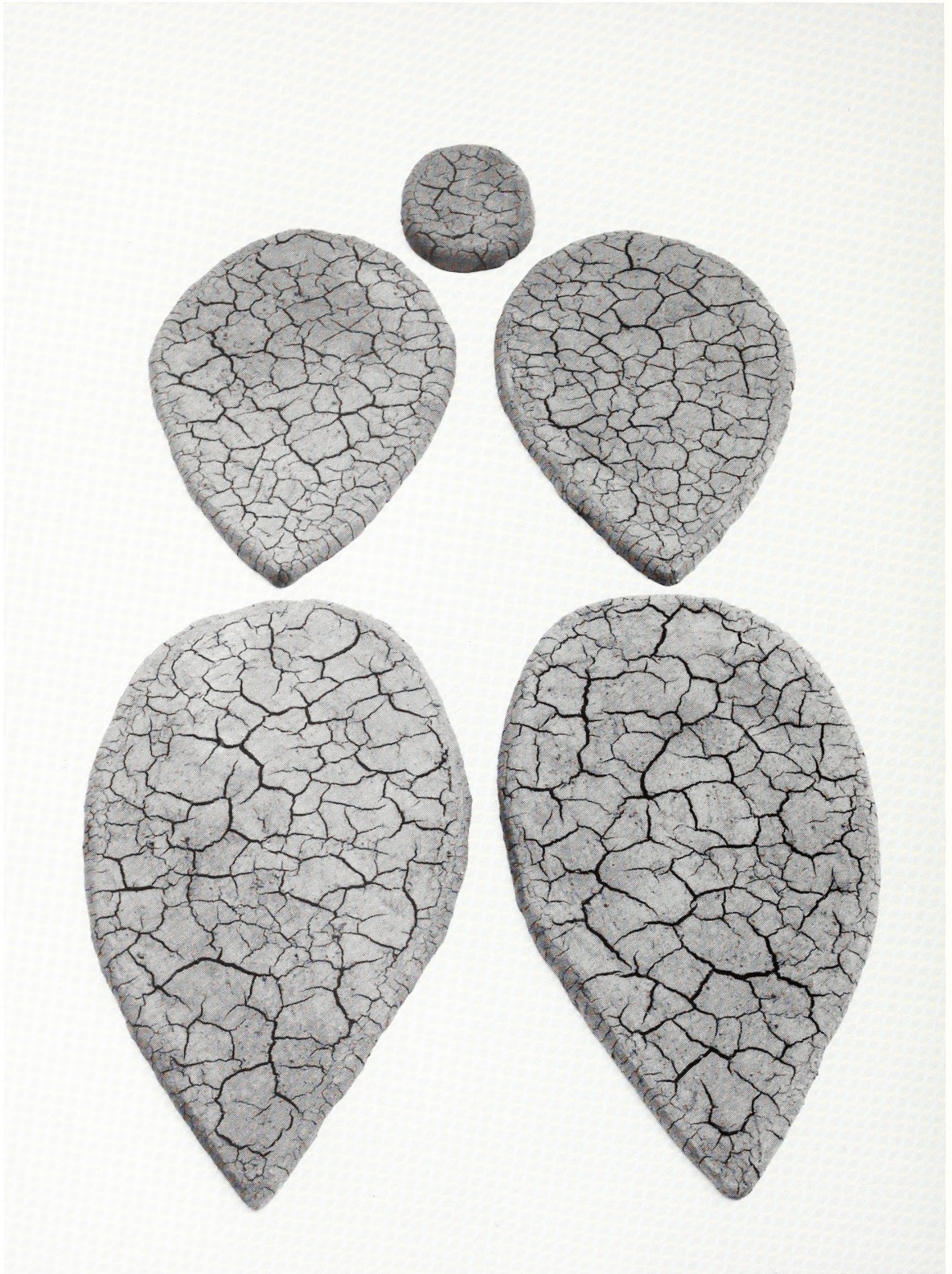




Mimmo Capone photo

58. NILE-BORN 1984  
sand and binder over wood;  $6\frac{1}{2} \times 19\frac{1}{2} \times 2\frac{1}{2}$  inches





59. MUD FIGURE 1983-1984  
earth and binder over wood; 76 × 37 × 1½ inches



## Ana Mendieta

Born 1948, Havana, Cuba

Resides in New York, New York

### Education

University of Iowa, Iowa City, M.A., 1972

University of Iowa, Iowa City, M.F.A., 1973

### Grants

1983 The American Academy in Rome Fellowship

1982 National Endowment for the Arts, Individual Artist Fellowship

1981 New York State Council of the Arts Grant

1980 National Endowment for the Arts, Individual Artist Fellowship

Guggenheim Fellowship

1979 Creative Artist Program Services (CAPS)

1978 National Endowment for the Arts, Individual Artist Fellowship

### Solo exhibitions:

1984 Galleria Primo Piano, Rome, Italy

1982 University Museum, Albuquerque, New Mexico

Lowe Art Museum, University of Miami, Coral Gables, Florida

1981 A.I.R. Gallery, Queens, New York

1980 The University of Vermont, Burlington

1979 A.I.R. Gallery, New York, New York

1976 International Cultureel Centrum, Antwerp, Belgium

### Group exhibitions:

1984 "Land Marks," Bard College, Armonk-on-Hudson, New York

The American Academy in Rome, Rome, Italy

"MacArthur Park Public Art Program," Otis Art Institute of Parsons School of Design, Los Angeles

1983 "Seven Women: Image/Impact," PS-1, New York, New York

"Contemporary Latin American Artist," The Chrysler Museum, Norfolk, Virginia

1982 "Projects in Nature," Wave Hill, New York, New York

1981 "Streetworks," Washington Projects for the Arts, Washington, D.C.

"Ritual and Landscape," Touchtone Gallery, New York

"Ritual and Landscape," Kunsthalle, Lund, Sweden

1980 "PlaKat Action," Frankfurt, Germany

"Art Across the Park," Central Park, New York

1979 "Private Icon," The Bronx Museum of Art, Bronx, New York

"Roots and Vision," Everson Museum of Art, Syracuse, New York, and the Museum of Contemporary Art, Chicago

"By the Sea," The Queens Museum, Flushing, New York

1977 "Contact: Women and Nature," Hurlbutt Gallery, Greenwich, Connecticut

### Bibliography:

1983 Lippard, Lucy R., *Overlay: Contemporary Art and the Arts of Prehistory*, Pantheon Books, New York

1982 *Free Spirits: annals of the insurgent imagination*, Volume I. City Lights Books, San Francisco

1980 *Intermedia*, edited by Hans Breder and Stephen C. Foster. Corroboree: Gallery of New Concepts, School of Art and Art History, University of Iowa, Iowa City

Lucie-Smith, Edward, *Art in the Seventies*, Phaidon Press, Oxford, England

1976 Lippard, Lucy R., *From the Center: Feminist Essays on Women's Art* E.P. Dutton, New York



# Appendix



*Jurors for the fourth annual Awards in the Visual Arts are (from left) Douglas Schultz, John Yau, Richard Koshalek,*

*Patricia Fuller and Lowery Sims. Ted Potter, director of the program, stands at rear.*

## Awards in the Visual Arts 4 Jury

Patricia Fuller

Coordinator, Dade County Department of Art  
in Public Places  
Miami, Florida

Richard Koshalek

Director, The Museum of Contemporary Art  
Los Angeles, California

Douglas Schultz

Director, Albright-Knox Art Gallery  
Buffalo, New York

Lowery Sims

Associate Curator of 20th Century Art  
The Metropolitan Museum of Art  
New York, New York

John Yau

Art Critic  
New York, New York



## Awards in the Visual Arts Executive Committee

Noel L. Dunn  
Chairman, AVA Executive Committee, and  
Partner, Pilot Insurance Agency,  
Winston-Salem, North Carolina

David H. Harris  
Executive Vice President and Chief of Staff  
The Equitable Life Assurance Society of the  
United States  
New York, New York

Howard Klein  
Deputy Director, Arts and Humanities  
The Rockefeller Foundation  
New York, New York

Hugh Southern  
Deputy Chairman for Programs  
The National Endowment for the Arts  
Washington, D.C.

Ted Potter  
Director, Southeastern Center for Contemporary Art, and  
Awards in the Visual Arts  
Winston-Salem, North Carolina

Virginia S. Rutter  
Special Assistant to the Director  
Awards in the Visual Arts  
Winston-Salem, North Carolina

## Awards in the Visual Arts National Professional Council

Suzanne Delehanty  
Director, Neuberger Museum  
State University of New York  
Purchase, New York

James Demetrian  
Director, Hirshhorn Museum and Sculpture Garden  
Smithsonian Institution  
Washington, D.C.

Mel Edwards  
Artist  
New York, New York

Marge Goldwater  
Curator, The Walker Art Center  
Minneapolis, Minnesota

Richard Hunt  
Artist  
Chicago, Illinois

Janet Kardon  
Director, Institute of Contemporary Art  
University of Pennsylvania  
Philadelphia, Pennsylvania

Richard Koshalek  
Director, The Museum of Contemporary Art  
Los Angeles, California

Dr. Thomas Leavitt  
Director, Herbert F. Johnson Museum of Art  
Cornell University  
Ithaca, New York

Al Nodal  
Director, Exhibition Center  
Otis Art Institute of the  
Parsons School of Design  
Los Angeles, California

Beverly Pepper  
Artist  
Italy

Ted Potter  
Director, Southeastern Center for Contemporary Art  
Winston-Salem, North Carolina

Dr. Harry Rand  
Curator, Painting and Sculpture  
National Museum of American Art  
Smithsonian Institution  
Washington, D.C.

George Segal  
Artist  
New Brunswick, New Jersey

Roy Slade  
Director, Cranbrook Academy of Art Museum  
Bloomfield Hills, Michigan

Wayne Thiebaud  
Artist and Professor  
Department of Art  
University of California at Davis  
Davis, California

Dianne Vanderlip  
Curator 20th Century Art  
Denver Art Museum  
Denver, Colorado

John Yau  
Art Critic  
New York, New York



# Awards in the Visual Arts Guidelines and Procedures

## Awards in the Visual Arts Guidelines

The Awards in the Visual Arts (AVA) program annually announces ten awards of \$15,000 each, distributed within ten areas of the United States designated according to artist per capita population (see map and listing of states by area, page 105).

Artists are eligible for AVA awards by nomination only, and must be citizens of the United States. One hundred nominators, drawn from across the country and representing all major visual arts disciplines, are each invited to submit to the AVA staff at the Southeastern Center for Contemporary Art (SECCA) the names of five artists living and working in their respective areas. Artists working in all media are eligible for nomination. The result is a maximum of five hundred nominated artists, although some nominators submit fewer than five names and sometimes there are duplicate nominations. These artists are then furnished with instructions for submitting slides and related material to the national jury. In the event of receiving an award, each nominee is asked to commit work to a national exhibition and its subsequent tour. All nominees are invited to have their slides placed in the AVA slide reference registry – a slide library intended to become a major contemporary art resource.

To encourage acquisition of works by AVA award recipients, museums participating in the exhibition tour are given \$5,000 purchase grants. A work (or works) by one or more of the award recipients is purchased with these funds.

## Procedure for Identifying Nominators and Jurors

AVA goes to “the field” to compile lists of respected artists, museum directors, curators, and critics from all parts of the country. Potential nominators and jurors are recommended through a network of visual arts professionals. Each year one hundred nominators – ten from each of the ten geographic regions – are identified, as well as a group of national jurors who make the final selection of ten artists from the names submitted.

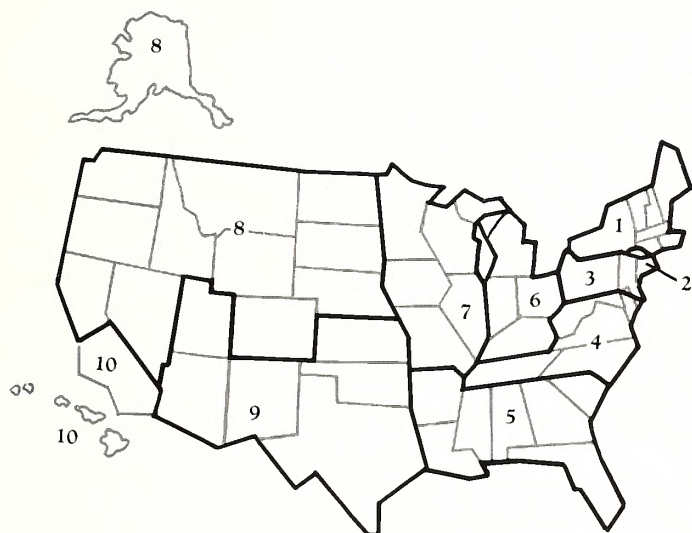
## AVA Exhibition Program

Along with financial support for artists, AVA believes in the importance of recognition through public exhibition of work. Wide exposure to a national audience is an essential element of the AVA concept. Since ten artists are selected annually by a national jury, one exhibition will be circulating while a new selection is under way. This exhibition program requires that participating museums commit in advance to a totally unknown show, one in which the very artists have yet to be determined. This commitment reflects the participating museums' dedication to new work – emerging concepts and talents – and, like any commitment to an unknown, it is an act of faith.



## AVA Areas

The map of the United States illustrates in bold the boundaries of the ten Awards in the Visual Arts areas. Divisions are based on artist population density with statistical data provided by the United States Bureau of the Census.



### AREA 1

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Upstate New York, and Vermont.

### AREA 2

Manhattan Borough of New York.

### AREA 3

New York boroughs other than Manhattan, including Westchester County and Long Island in New York State, New Jersey and Pennsylvania and the territories of Puerto Rico and the Virgin Islands.

### AREA 4

Delaware, District of Columbia, Maryland, North Carolina, Tennessee, Virginia, and West Virginia.

### AREA 5

Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, and South Carolina.

### AREA 6

Indiana, Kentucky, Michigan, and Ohio.

### AREA 7

Illinois, Iowa, Minnesota, Missouri, and Wisconsin.

### AREA 8

Alaska, Colorado, Idaho, Montana, Nebraska, North Dakota, Northern California, Oregon, South Dakota, Washington, Wyoming, and Nevada.

### AREA 9

Arizona, Kansas, New Mexico, Oklahoma, Texas, and Utah.

### AREA 10

Southern California and Hawaii.

## Awards in the Visual Arts Staff

AVA Program Director: Ted Potter

Director

Southeastern Center for Contemporary Art

Special Assistant to the AVA Director:

Virginia S. Rutter

AVA Secretary: Jean B. Yeatts

Exhibition Coordinator: Lee Hansley

Associate Curator

Southeastern Center for Contemporary Art



# Checklist of the Exhibition

## BERT BROUWER:

*Terre Haute, Indiana*

1. ARTIST'S STUDIO WITH GRAND RAPIDS  
FISH LADDER 1984  
acrylic on canvas  
71 × 54 inches  
Courtesy of the artist
2. CASTING DOUBT ON THE ORDER OF  
THINGS 1984  
acrylic on canvas  
67 × 90 inches  
Courtesy of the artist
3. GREETINGS FROM TERRE HAUTE:  
BUT LIFE IS STILL IN FLUX 1984  
acrylic on canvas  
67 × 90 inches  
Courtesy of the artist
4. HISTORIC CONFUSION: MAN BEING  
EMBALMED AS A FISH 1984  
acrylic on canvas  
71 × 54 inches  
Courtesy of the artist
5. SPIRIT OF THE DEAD WATCHES 1983  
acrylic on canvas  
67 × 90 inches  
Courtesy of the artist
6. FISH CYCLES, EPISODE XVII: HISTORY  
REPEATS ITSELF 1981  
acrylic on paper  
20 × 27 inches  
Courtesy of Mr. and Mrs. Robert Mohlman,  
Indianapolis, Indiana
7. FISH CYCLES, EPISODE XV:  
NOT A MATCH IN THE CROWD 1980  
acrylic on paper  
20 × 27 inches  
Courtesy of the artist

## JOHN BUCK:

*Bozeman, Montana*

8. NOW AND THEN 1984  
acrylic on canvas with mixed media construction  
canvas dimensions: 84 × 108 inches  
Courtesy of Fuller Goldeen Gallery,  
San Francisco, California
9. AVENUE OF THE AMERICAS 1983  
acrylic on canvas, wire, wood, plaster  
canvas dimensions: 84 × 108 inches  
Courtesy of the artist
10. MOUNTAIN HOME 1983  
acrylic on canvas and wood  
canvas dimensions: 84 × 120 inches  
Loaned by Laila and Thurston Twigg-Smith,  
Honolulu, Hawaii
11. OATH 1983  
acrylic on canvas and wood  
canvas dimensions: 83½ × 108 inches  
Courtesy of Fuller Goldeen Gallery,  
San Francisco, California
12. WINTER HOME 1983  
acrylic on canvas, wood, plaster, found painting  
canvas dimensions: 84 × 108 inches  
Courtesy of the artist

## JOANNE CARSON:

*Chicago, Illinois*

13. CHUTES AND LADDERS 1985  
oil on canvas and wood  
88 × 83 × 11 inches  
Loaned by the Museum of Contemporary Art,  
Chicago, Illinois; Purchase grant from the  
Illinois Arts Council and matching funds



14. EAST WIND 1984  
oil on wood  
50 × 62 inches  
Loaned from a private collection; Courtesy of  
Dart Gallery, Inc., Chicago, Illinois
15. CARNEVALE 1983  
oil on wood  
78 × 66 × 9 inches  
Loaned by the Ronald and Andrea Sandler  
family, Winnetka, Illinois; Courtesy of Dart  
Gallery, Inc., Chicago, Illinois
16. NIGHTWATCH 1983  
oil and fabric on wood  
78 × 115 × 27 inches  
Loaned from G.U.C. collection, Chicago, Illinois;  
Courtesy of Dart Gallery, Inc., Chicago, Illinois
17. CURTAIN CALL 1982  
oil on wood panel with objects  
96 × 78 × 22 inches  
Loaned by Mr. and Mrs. Theodore S. Hochstim,  
Dallas, Texas
18. THE BROKEN PITCHER 1982  
oil on wood with objects  
78 × 96 × 23 inches  
Loaned by Lee Wesley and Victoria Granacki,  
Chicago, Illinois;  
Courtesy of Dart Gallery, Inc., Chicago, Illinois
22. METAL VESSEL 1984  
steel  
60 × 11 × 11 inches  
Courtesy of Henri Gallery, Washington, D.C.
23. OTHER CULTURES 1984  
steel  
86 × 6 × 6 inches  
Courtesy of Zolla/Lieberman Gallery,  
Chicago, Illinois
24. ARCADIA 1983  
steel and walnut  
97 × 19 × 10 inches  
Courtesy of Henri Gallery, Washington, D.C.
25. CONTRAPPOSTO 1983  
steel, stained and painted maple  
87 × 16 × 8 inches  
Loaned by Michael Walls, New York, New York;  
Courtesy of Ruth Siegel Ltd, New York,  
New York
26. SLENDER COLUMN 1983  
steel and walnut  
81 × 6 × 6 inches  
Courtesy of Zolla/Lieberman Gallery,  
Chicago, Illinois

#### **PETER CHARLES:**

*Washington, D.C.*

19. AMPHORA 1984  
welded steel and wood  
59 × 9 × 5½ inches  
Courtesy of Ruth Siegel Ltd, New York,  
New York
20. BIRD OF PARADISE 1984  
steel  
87 × 14 × 7 inches  
Courtesy of Zolla/Lieberman Gallery,  
Chicago, Illinois
21. RED TABLE 1984  
steel and lacquer over wood  
74 × 10½ × 10½ inches  
Loaned by Mr. and Mrs. Jerome Siegel,  
Mamaroneck, New York
27. ROOM WITH A VIEW – A RETURN TO  
NATURE 1984  
oil on canvas  
46 × 74 inches  
Courtesy of Phyllis Weil Gallery, New York,  
New York
28. THE DEPOSITION – WHO'S TO BLAME  
1984  
oil on canvas  
46 × 74 inches  
Courtesy of Phyllis Weil Gallery, New York,  
New York
29. ANGEL OF MERCY 1983  
oil on canvas  
60 × 80 inches  
Loaned by David Schlachter, Dallas, Texas

#### **DON COOPER:**

*Atlanta, Georgia*



30. MY DOG'S HOTTER 1983  
oil on canvas  
40 × 60 inches  
Loaned by Rhett Kilpatrick and Reese H.  
Horton Jr., Atlanta, Georgia
31. DUCK AND COVER 1982  
oil on canvas  
56 × 90 inches  
Loaned by Lauren Rodgers Museum of Art,  
Laurel, Mississippi; Purchased with the assistance  
of Marilyn and Sidney Lassen, New Orleans,  
Louisiana
32. SCOUTING NEAR THE MOUNTAIN OF  
STONE 1982  
oil on canvas  
43½ × 77 inches  
Loaned by Phyllis Weil, New York, New York

### **JAMES CROAK:**

*Los Angeles, California, and Brooklyn, New York*

33. SPHINX 1983  
fiberglass and mixed animal parts  
24 × 84 × 30 inches  
Courtesy of the artist
34. MIRROR MONKEY 1983  
mixed media  
60 × 36 × 16 inches  
Courtesy of the artist
35. TRUTH, JUSTICE, MERCY 1983  
mixed media, horse, fiberglass  
96 × 96 × 72 inches  
Courtesy of the artist
36. LIONESS 1982  
African lion, foam, wire  
48 × 72 × 30 inches  
Courtesy of the artist

### **SIDNEY GOODMAN:**

*Philadelphia, Pennsylvania*

37. CEREMONY 1984-1985  
oil on canvas  
66 × 81¾ inches  
Courtesy of the artist
38. SELF-PORTRAIT 1983-1984  
oil on canvas  
28 × 24 inches  
Loaned by Frances and Robert Kohler,  
Philadelphia, Pennsylvania
39. THREE SISTERS 1982-84  
oil on canvas  
75 × 70 inches  
Courtesy of Terry Dintenfass, Inc., New York,  
New York
40. AN ALLEGORY 1983  
oil on canvas  
50 × 60 inches  
Loaned by Malcolm Holzman, New York,  
New York
41. WOMAN WITH RED TOWEL 1982-1984  
oil on canvas  
30 × 25 inches  
Loaned by Dr. and Mrs. Leonard Geiger,  
Philadelphia, Pennsylvania
42. THE QUICK AND THE DEAD 1980-81  
oil on canvas  
63¾ × 88½ inches  
Courtesy of Terry Dintenfass, Inc., New York,  
New York

### **JON IMBER:**

*Somerville, Massachusetts*

43. PIETA 1982  
oil on canvas  
88 × 64 inches  
Loaned by Charlene Engelhard, Cambridge,  
Massachusetts



44. SELF-PORTRAIT 1984  
oil on canvas  
64 × 54 inches  
Loaned by The Currier Gallery of Art,  
Rosmond deKalb Fund, Manchester,  
New Hampshire
  45. PORTRAIT OF DEBORAH 1983  
oil on canvas  
67½ × 55½ inches  
Courtesy of Victoria Munroe Gallery, New York,  
New York
  46. RESTING NUDE 1982  
oil on canvas  
65¼ × 89½ inches  
Loaned by Robert Shapiro, Washington, D.C.
  47. THE RED BLOUSE 1981  
oil on canvas  
66 × 80 inches  
Loaned by Lucille and Belvin Friedson, Miami,  
Florida
  48. SOCK AND STOCKING 1981  
oil on canvas  
67 × 82 inches  
Loaned by Lucille and Belvin Friedson, Miami,  
Florida
- LUIS JIMENEZ:**  
*Hondo, New Mexico*
49. SODBUSTER 1983-1984  
fiberglass  
7 feet × 24 feet × 5 feet, 3 inches  
Courtesy of the artist
  50. SODBUSTER: WORKING DRAWING 1981  
crayon on cloth  
8 × 24 feet  
Courtesy of the artist
  51. SODBUSTER (maquette) 1982  
fiberglass  
10 × 32 × 14 inches  
Loaned by The Metropolitan Museum of Art,  
New York, New York; Purchased with the  
Madeline Mohr Gift (1984)
52. MAQUETTE FOR SOUTHWEST PIETA 1983  
fiberglass and epoxy  
24 × 17 × 12 inches  
Loaned by Dorothy Sahn, Atlantic Beach,  
New York
  53. POPO AND ISLE (SOUTHWEST PIETA) 1982  
color pencil on paper  
34 × 34 inches  
Courtesy of Phyllis Kind Gallery, New York,  
New York
  54. STEELTOWN WORKER (maquette) 1984  
fiberglass  
30 × 7 × 7 inches  
Loaned by the Niagara Frontier Transportation  
Authority, Buffalo, New York
- ANA MENDIETA:**  
*New York, New York*
55. FIGURE WITH GNANGA 1984  
earth and binder over wood  
73½ × 32¼ × 1½ inches  
Courtesy of the artist
  56. ORACULO 1984  
sand and binder over wood  
68 × 31½ × 2 inches  
Courtesy of the artist
  57. ONILE 1984  
earth and binder over wood  
87 × 24 × 2½ inches  
Courtesy of the artist
  58. NILE-BORN 1984  
sand and binder over wood  
61½ × 19½ × 2½ inches  
Courtesy of the artist
  59. MUD FIGURE 1983-1984  
earth and binder over wood  
76 × 37 × 1½ inches  
Courtesy of the artist



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